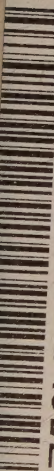




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# A STUDY OF ENGLISH WORDS

By JESSIE MACMILLAN ANDERSON



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**St. Joseph Convent**  
**School Dept.**

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STUDY OF ENG. WORDS

W. P. 13

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TO

The Reverend James Marshall Anderson

WHO, A STUDENT OF ANCIENT AND MODERN LANGUAGES,

HAS TAUGHT ME FROM MY EARLY CHILDHOOD

TO LOOK FOR THE HIDDEN BEAUTIES

OF OUR ENGLISH SPEECH

THIS BOOK IS LOVINGLY INSCRIBED





## PREFACE

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THE study of English as language is beginning to find its rightful place, parallel with the study of English as literature.

Archbishop Trench and Richard Grant White, in their works on words, were pioneers in this direction. From our very position as followers, we cannot claim the originality of these leaders, but we have the advantage of the records of late scholarship, far deeper and broader and more trustworthy than the accepted traditions on which they based their statements.

This little book is believed to be the first effort to bring within schoolroom scope and schoolbook form the latest discoveries of language students about English. After Trench and White and Skeat, the author is indebted to Whitney and Emerson; and Professor Jackson of Columbia University has most kindly allowed the use of his table for distinguishing word-origins at sight (page 46).

Although the book is meant as a stepping-stone from Grammar to Rhetoric and the History of English Litera-

ture, by means of an elastic set of Topics at the close of each chapter, original and varied work may be done by more advanced classes, if desired.

It is the author's hope that this elementary work may help toward the time when our boys and girls shall know more of their English tongue, and shall feel increasingly the charm and worth of their language inheritance.

J. M. A.

April, 1897.

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# A STUDY OF ENGLISH WORDS

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## CHAPTER I

### GENERAL PRINCIPLES OF LANGUAGE GROWTH

**Difference between Organism and Mechanism.** — One of the differences between a house and a tree is that the tree was once a child tree, while the house was never a child house. The tree began with a little set of roots, a weak little trunk, and small and few branches; the house did not begin with a little kitchen, a tiny front door, and a roof three inches from the ground.

We say of the tree that it *grew*, and of the house that it *was built*. There was within the tree a something which made the parts swell out and shoot up; the house was enlarged by adding on, first one story, then another. The difference may be seen in this: while the house is building, we can point out just what has been done each day, — “They have laid ten more rows of bricks,” or “They have put in the staircases”; of the tree we can only say, “It is bigger, stronger than it was. It is developing.”

For these two classes of things, — those which *grow* and those which are *made*, — we have two important names: Organism and Mechanism. The first question

of our present study is, To which class does Language belong?

**Language is Organic.** — In examining the history of primitive language, we find that its parts are not brought together all ready-made, like bricks for a house, but begin as baby words and grow to maturity, changing as a boy's features change; yet the same, and recognizable in their developed forms, as the boy's nose and hands are recognizable in the grown man's. Like a tree, again, the growth of the whole is irregular; language sends out an unexpected shoot here, and there it loses a branch through scanty supply of sap at that point. The many ways in which language life is like tree life may be guessed from the student's use of the words *root*, *stem*, *branch*, to express the facts of language growth.

The deeper we go, the clearer it becomes that a language is Organic; that like a tree, like a human being, it has life and the stages of life,— childhood, maturity, old age, death.

**Dead Languages.** — We call a language *dead* when its life as a language is finished, though as a literature it may still live and convey thought. Such a literature is not unlike a mummy; and as of a man's living appearance his mummy brings down to us very slight and vague notion, so of the beauty and richness of an ancient tongue we miss much when we study it as a dead language.

**Ancestry and Descendants.** — Another sign of organic life, long lines of ancestors and descendants, may be traced in languages as in men. Take, for example, Latin. It is a dead language, but it has left many living children. When the Romans fought and conquered the savage tribes in the countries around them, these tribes learned to use the Latin tongue. So the

Latin took root and sent out shoots in the places which we now call France and Spain and Portugal. Like a tree, when it died, it left offshoots in these lands as well as in Italy; or like a human mother, Latin left her children, one at home, the others scattered. And like transplanted trees, or like children of the same stock educated apart, these all grew up, alike and yet unlike, with family features, and individual variations on these. Thus we have the Romance ('from the Roman') languages of Modern Europe. And their family tree is like this:—



**The Indo-European Family.** — For the ancestors of Latin we must go back to a vaguer record. Scholars tell us that there was an original family—which they call the Indo-European—and that it gradually spread and covered large parts of Asia and nearly all of Europe. Of the common grandmother tongue we have nothing left, not even a mummy. But there seem to have been eight branches in this family tree. We will look at these, leaving out some of the unfamiliar names in order to give all our attention to the more important ones.

These eight branches did not, however, all sprout directly from the original trunk, and at even distances from one another. From the fact that some of them are very much alike (especially the Hellenic and Italic), it is clear that these, for example, have not been separated so long from each other as from the others.

## INDO-EUROPEAN LANGUAGE

- I Aryan —
  - Indian { Vedic
  - { Sanskrit
  - Iranian { Old Persian
  - { Avestan
- II Armenian
- III Hellenic — Attic Greek
- IV Albanian (the language of ancient Illyria)
- V Italic —
  - Umbrian
  - Oscan
  - Latin { Italian, French
  - { Spanish, Portuguese
- VI Celtic —
  - Galic
  - Britannic — Welsh, Cornish
  - Gaelic — Irish, Scotch-Gaelic, Manx
- VII Balto-Slavic —
  - Old Prussian, Lithuanian
  - Russian, Bulgarian
  - Bohemian, Polish
- VIII Teutonic —
  - Gothic
  - Scandinavian { Norwegian
  - { Icelandic
  - { Danish
  - { Swedish
  - High German — German
  - Low German { Frisian
  - { Dutch
  - { Flemish
  - { English

As has been said, we have no remnant of the original Indo-European tongue, therefore none of these languages can be traced back to their source; but Sanskrit, with the kindred Avestan, is undoubtedly nearest to the original form of the parent speech. The farther back we go in the history of the Indo-European languages, the more alike do the words of the various branches become, — especially the simple, familiar, necessary words, — pointing to the same roots in an original childlike speech, variations of which formed the language of our distant ancestors while they were still living near one another in some common home. But where this original home was, whether in Europe or in Asia, can probably never be determined.



From the chart, Latin and English are seen to belong to the same Family, but not to the same Branch. The English language is Teutonic, though she has inherited much from her aunts, Greek and Latin, and has borrowed largely from her cousins, especially French, and from her sisters, especially Modern (High) German (called High because spoken on the high lands, while the twin Low German languages, Dutch and English, or Anglo-Saxon, were the lowland tongues).

This is but a hint of the vast study of the Genealogy of Languages. Let us now look at one great trait of every developed language, the mode of writing it, and trace therein the laws of heredity and growth.

**Development of Written Characters.** — The earliest written language of which we know anything is the picture writing of the Egyptians, called the Hieroglyphic, from the Greek words meaning 'sacred carvings,' because it was used to carve in stone the priestly records. From these hieroglyphics we can trace the stages in the development of alphabets.

The hieroglyphics were actually rude pictures of things. If one wished to write *sun* or *moon*, he made a picture, somewhat like our modern almanac's ☉, ☾.

The second stage was the drawing of one thing, to represent several words sounding alike; as if, for instance, we should make the picture of a pear, to mean either *pear* or *pair* or *pare*, with some little sign to show which was intended.

This soon led to the third stage of writing, the Syllabic. In this, each figure, instead of representing a whole word, represented a syllable.

The fourth step was to have each figure represent only a letter, and this is the real beginning of an alphabet.

The pictures began to have fewer and fewer strokes; till we have, for example, the Phoenician sign  $\text{𐤀}$ , which the Greeks changed to A and the later Romans to A. So Egypt was probably the birthplace of the alphabet now used over nearly all Europe.

In some of the Roman numerals, we find traces of the old picture writing. I, II, III, IIII may have arisen from the holding up of the fingers in counting.

Our Saxon ancestors had another kind of writing, called Runic. The Runic alphabet consisted of sixteen Runes, or letters, written almost wholly in straight lines, partly because they were carved in stone and hard woods. We can see a trace of these old Runes in an Anglo-Saxon letter called *thorn*, þ — our *th*. This letter looked somewhat like *y*, and that is the reason that the old English *the* is so often written *ye* or *y<sup>e</sup>*. It was really ‘þe,’ and was *always pronounced* ‘the.’

In the latter part of the sixth century, the English nation began to use the Roman alphabet, and in the eleventh century they had the Black-letter method of writing it (the origin of the present German type).

The two present forms came from Italy, and accordingly are named —

The Roman . . . . A, a.

The Italic . . . . A, a.

We have now shown that languages inherit, and hand down with slight changes, such special features as alphabets, just as a particular nose may be found in a tribe or family, distinguishable for generation after generation. We shall now see how such special features help us greatly in tracing the origin of modern languages and dialects.

**Resemblances and Changes in Words.** — Of course the most distinct signs of family relationships among languages are the WORDS that they may have in common. Such words often appear so changed as to be hardly recognizable by one who looks at them carelessly, while a student will see in them a deep likeness that could not have come by chance.

As in all growth, there is no absolute regularity in these changes; but again, as in all growth, there are underlying and general laws. The law of the Variation of Consonants in the Indo-European family of languages was discovered by Jacob\*Grimm and his brother, and is called Grimm's Law. (These are the famous Fairy Tale Grimms, and the law is as interesting as the fairy tales, when one takes the time to understand it fully.)

**Consonant and Vowel.** — What is a consonant? The name comes from the Latin *consonans*, which means 'sounding with'; and was given to one class of sounds, because they were thought not to be "vocal" except when sounded with a vowel; while those letter sounds which were of themselves vocal were called Vowels (a word from the Latin *vocalis*, modified by the French form, *voyelle*).

This distinction is not the most accurate. The two sounds of the consonant *s*, for instance, can be sounded as clearly, alone, as with a vowel. The distinction is rather of degree of openness or closeness. The vowel sounds are the freest, because the breath is allowed to pass through the throat and mouth with the least obstruction; while the true consonant sounds are shaped by the palate or tongue or lips or teeth, considerably obstructing the passage of the breath. All vocal sounds, whether vowel or consonant, are varied by the variation of the shape of the

throat and mouth, while the breath is passing through; just as the shape of the cavity in a wind instrument determines the quality of its tone. In the vowel sounds, the breath is, simply, *shaped*. In the semivowels the breath is slightly *obstructed* in its passage. In the true consonant sounds, the breath is actually *blocked* in its exit. For instance, the vowel sound *a* (as in *father*) is shaped by freely opening throat, mouth, and lips, — giving the least possible obstruction to the passage of the breath. The sound of the semivowel *w* (as in *water*) is somewhat closer, the breath slightly obstructed before passing into the *a*-sound. The true consonant sounds are *closed*, in less or greater degree.

**Classification of Consonants.** — If closed by the lips, they are called Labial (*p, b, f*).

If by the teeth, Dental (*t, d, th*).

If by the throat, Guttural (*c, g, h*).

If by the palate, Palatal (*j, ch*).

**Breathed and Voiced (“Hard” and “Soft”) Consonants.** — There is another classification of these true consonants, equally clear, and equally recognized by authorities, although, unfortunately, variously named. By comparing the sounds of *p* and *b*, *t* and *d*, *c* (*k*) and *g*, it will be found that *p, t, c* can be pronounced simply by expelling the *breath*, while *b, d, g* require the use of the *vocal chords* as well.

The two classes have been, therefore, called Breathed and Voiced. Including with these consonants the Aspirates *f* (= *ph*), *th*, *h*, we may now build up a little table with which to illustrate the principles of Grimm’s Law: —

|                | LABIAL                  | DENTAL    | GUTTURAL               |
|----------------|-------------------------|-----------|------------------------|
| Breathed . . . | <i>p</i>                | <i>t</i>  | <i>c</i> (= <i>k</i> ) |
| Voiced . . .   | <i>b</i>                | <i>d</i>  | <i>g</i>               |
| Aspirate . . . | <i>f</i> (= <i>ph</i> ) | <i>th</i> | <i>h</i>               |



**Grimm's Law.** — The principle of Grimm's Law is that words in coming down from the Indo-European, or in passing from one branch of this family to another, have changed their consonants according to these columns. That is to say, the change is not by chance. For example, the Latin and Greek *p* is in English an *f*; while the Latin and Greek *f* is in English changed to *b*. (All these are in the same column, and differ in force of check given to the breath, being closed at the same place.)

For instance, we have :—

| GREEK      | LATIN  | ENGLISH |
|------------|--------|---------|
| pater      | pater  | father  |
| { phrater  |        |         |
| (= frater) | frater | brother |

We find another illustration of the law in the classical soft changed to an English hard, a Greek or Latin *d* into an English *t* :—

| GREEK | LATIN | ENGLISH |
|-------|-------|---------|
| duo   | duo   | two     |

The regular rotation of consonants is thus summed up by Grimm: If A is written for Aspirate, V for Voiced, B for Breathed, the following table will show the differences :—

| GREEK, LATIN | LOW GERMAN, ENGLISH | HIGH GERMAN |
|--------------|---------------------|-------------|
| A            | V                   | B           |
| V            | B                   | A           |
| B            | A                   | V           |

This can be readily memorized by noticing that, whether read vertically or horizontally, we have AVB, VBA, BAV.

There is, then, a regular change of consonants, in words appearing in different branches of the same family. Let us notice another regular set of changes.

**Changes in Consonant Groups.** — Many combinations of consonants found easy to the tongues of one nation, seem harsh and difficult to another nation and are avoided by them. For example, the French do not like *s* before *c*(=k), *t*, or *p*.

Hence in taking from the Latin such words as *scapus*, *spiritus*, *stomachus*, they put an *e* in front, to break the combination, throwing the *s* back with the *e*. We have thus the French *escape*, *esprit*, *estomac*.

In many like words, they afterwards dropped the *s*; and we find —

| LATIN          | FRENCH       |
|----------------|--------------|
| <i>schola</i>  | <i>école</i> |
| <i>studium</i> | <i>étude</i> |

**Syllables Shortened and Dropped.** — Another frequent change in words passing from Latin to French is found in the shortening process. Those syllables that follow the accented syllable of the Latin word are either cut down or dropped altogether. For instance : —

| LATIN          | FRENCH        |
|----------------|---------------|
| <i>pópulus</i> | <i>peuple</i> |
| <i>ángelus</i> | <i>ange</i>   |

**Growth of Compound Words.** — A most interesting element in the growth of words, whether within their original language or in process of transfer to another, is the forming of compounds. For example, from such a combination as the Latin *vera mente*, ‘with true mind,’ we come to such a compound as the French *vraiment*, ‘truly.’ And this ending, *-ment*, becomes the usual French suffix for forming adverbs from adjectives; as our ending *-ly*, was once a separate word, *like*; *true-like* (German *treulich*) = *truly*.

**Danger of Mistaken Etymologies.** — One more point needs taking up, before we go on to our special study of the English tongue in its growth and changes; and that is an earnest warning to young students. These changes that come about, in the life and growth of any language, often disguise the word altogether, and it is only by the *closest and most cautious historical study* that the origin of a word is with any certainty traced. Very often there are several laws acting together, each of which would be simple enough if acting alone, while the complex result of the interaction of all is very puzzling.

There are also mere coincidences that look like laws; for, as in every branch of science, many instances must agree before we can be sure of an underlying principle.

Many mistakes about words have already been made, and corrected by later investigations; and it is only in the latest dictionaries that one is told whether the offered derivations are certain or only accepted for lack of better knowledge.

There are words that do not *look* alike, that can be *proved* to be historically related, perhaps in direct genealogical line; as is the case with the words *I, je, ik, ich, ego*. And there are words that look alike and have the same meaning, which have been proved, nevertheless, to have no historical connection; as the Greek *holos* and the English *whole*, the Latin *compono* and the English *compose*.

All language changes are especially active in the formative period, the childhood of the language.

We shall begin our study of English, then, with an examination of these early years and conditions of what we call Anglo-Saxon.

## QUESTIONS ON CHAPTER I

1. What is the difference between *growing* and *being made*?
2. Give five examples of each process, besides the house and tree.
3. How are the two classes of things named?
4. To which class does language belong? Explain. In what respects is language growth like the growth of a man or of a tree?
5. What is meant by a "dead language"?
6. What is meant by "families" of languages?
7. What children has Latin left us?
8. From what tongue has Latin herself descended?
9. Write out the Indo-European family tree, as given. Which two branches belong to Asia? How many to Europe?
10. To what branch of this family does English belong? and to which is she most nearly related?
11. What do we mean by "High" and "Low" German?
12. What was the earliest method of writing?
13. Through what four stages did this pass, to reach an alphabet?
14. Give the earlier forms of our *A*.
15. What trace of pictorial writing have we in the Roman numerals?
16. What were the Runes?
17. Explain how *the* came to be written *ȝ*.
18. In what century did our nation use the Roman alphabet? When did we write it in Black Letter? From what country came the present mode of writing?
19. How are family relationships traced among languages?
20. What is the law of consonant change among the languages of the Indo-European Family called?
21. What is the derivation of the word *consonant*? What distinction did this imply?
22. What is the truer distinction between vowels and consonants?



23. How is all variation of vocal sound produced?
24. In this sense, what are the exact distinctions of "vowel," "semivowel," and "consonant" sounds? Give examples.
25. Give the classification of consonants according to the point at which they are partially closed.
26. Give the classification according to the force of the check.
27. Write the table, combining these classifications.
28. Give words illustrating the change of consonants by Grimm's Law. Also the mnemonic table (*mnemonic* from a Greek word for 'memory').
29. What two general changes in spelling are found in many words passing from Latin into modern French?
30. Illustrate the formation of compound words.
31. Explain the necessity for caution in word study.

## TOPICS IN CONNECTION WITH CHAPTER I

### [FOR REVIEW OR ADVANCED WORK]

#### I. Organisms and Mechanisms.

In the following list distinguish the two classes:—

|              |        |          |           |
|--------------|--------|----------|-----------|
| steam-engine | family | mine     | seal      |
| butterfly    | nation | umbrella | seal-muff |

Prepare an original list under each class.

#### II. The principal words of Chapter I.

Look up in Webster the derivation of the words—

|           |          |             |                |
|-----------|----------|-------------|----------------|
| alphabet  | family   | history     | characteristic |
| genealogy | language | development | literature     |

#### III. Some Facts about Latin.

When was its classical period? How long is it since it ceased to be a spoken language? What took the Romans into the countries now called France, Spain, Portugal? What sign of Roman conquest was left in the languages of these countries?

IV. Illustrations of the fact that words may look alike and yet be derived from different roots, or at least from different branches of one original root. (The words of this list are to be studied from Webster's International Dictionary; distinguish those which, though referred to separate derivations, have a common origin easily traced.)

|  |  |
|--|--|
| admiral, admirable.  | date, <i>fruit</i> ; date, <i>time</i> .                       |
| alder, elder, alderman.  | dock, <i>three uses</i> , as <i>noun</i> .                     |
| annual, annular.   | ear, <i>two distinct derivations</i> .                         |
| apparel, apparent.   | fret, <i>to tease</i> ; fret, <i>to ornament</i> .             |
| arsenal, arsenic.  | gloss, <i>polish</i> ; gloss, <i>commentary</i> .              |
| ash, <i>the tree</i> ; ashes.                                    | grate, <i>parallel bars</i> ; grate, <i>to sound harshly</i> . |
| ball, <i>social dance</i> ; ball, <i>a round object</i> .        | idea, <i>idiot</i> .   |
| bank, as <i>noun and verb</i> , with <i>all its meanings</i> .   | jet, <i>of water</i> ; jet, <i>ornament</i> .                  |
| bill, <i>of a bird</i> ; bill, <i>a declaration in writing</i> . | pile, <i>a stake</i> ; pile, <i>a heap</i> .                   |
| close, as <i>noun, adjective, verb</i> .                         | ring, <i>a sound</i> ; ring, <i>a circle</i> .                 |
|  | scale, <i>in all meanings</i> .                                |

V. Illustrations of the fact that words may look unlike but have a common root. (Study each word from Webster.)

|                           |                    |
|---------------------------|--------------------|
| amateur, amiable.         | money, mint.       |
| capable, deceive.         | rival, river.      |
| cemetery, comedy, quiet.  | pathos, passion.   |
| discern, decree, critic.  | preach, predicate. |
| ignore, agnostic.         | star, street.      |
| fact, deficient, fashion. | vision, envy.      |
| double, ply.              | ticket, etiquette. |

---

Future chapters will discuss how words from the same root come to vary either in spelling or in meaning.

## CHAPTER II

### ORIGIN AND GROWTH OF ENGLISH

**How Language changes.** — Language, as we have seen, is a living thing. Its growth and change come about through daily use by living people as they grow and change. So we must study the origin and growth of the people that use a language, in order to get at the facts of the life of that language.

**Period of Greatest Change.** — This is especially true, as was seen in the last chapter, of the earlier periods of a language, before its words become fixed in a book literature, — while they are simply passing from mouth to mouth, and, if written at all, are of very rude and uncertain spelling. Like a man, a language changes more in its youth. You hardly recognize the boy of six in the youth of sixteen, but the man of thirty-six will not be very different at forty-six.

**How a Language travels.** — We have seen that our English tongue comes of the Teutonic or Germanic branch of the Indo-European family. But a language does not travel in books, to be adopted by a foreign nation; the people speaking it must first carry it over. How did a Germanic language reach England, and become England's language?

Caesar had gone to Britain as well as to Gaul. The language of France (ancient Gaul) is a Romance lan-

guage: why did not England receive a form of the old Roman language from the Roman soldiers, as did France and Spain and Portugal?

Or if the island rejected the Latin, why did she not preserve her native Celtic? Who were the conquering Anglo-Saxons that brought in and established their Germanic speech?

**Influence of Geographical Position.** — One reason why the Romans never established their rule so fully in Britain as in Gaul is that Britain was an island, which they could reach only by crossing a rough channel in their small boats. From this difficulty of transporting soldiers, and of getting prompt reports of native uprisings, as well as from a variety of causes lying in the nature and habits of the barbarians themselves, the Romans always had great trouble in keeping track of the constant rebellions among these Britons and quelling them. And, though Caesar had crossed as early as 55 B.C., we find the Romans of the fifth century A.D. abandoning the island and withdrawing their legions.

**Traces in English of the Roman Invasion.** — Of course the Romans had left *some* trace of their language, but most of such words as had really become part of the island speech were names of new things introduced by the Romans, for which, of course, there was no native word. These were not many, but we still have some of them in slightly changed form. Thus we say *street*, as they said *stræt*, — from the Roman's *strata via*, 'paved way.' *Mil* they took from the Latin measure, *milia passuum*, 'thousand paces,' and we write *mile*. To this period belong also the endings, *-caster*, *-cester*, or *-chester* (Latin *castra*, 'camp'), and perhaps *-coln* (Latin *colonia*, 'colony'). So we still have *Lancaster*, *Worcester*, *Winchester*, *Lincoln*.

**The Celtic Element.** — The examination of this element of our language is still so far from complete that few statements about it can be made with certainty. The most important Celtic words are place-names, especially those of Scotland and Ireland: *Aberdeen*, *Aberfeldie* (*aber*, ‘mouth’); *Dunbar*, *Dundee* (*dun*, a ‘protected place’); *Kilkenny* (*kill*, ‘church’); and a few common words borrowed from Irish and Scotch: *bog*, *crag*, *whiskey*.

**Arrival of the German Tribes.** — As soon as the Romans left Britain, some Teutonic tribes from the lowlands lying between the Baltic Sea and the lower part of the Elbe pushed in, bringing with them their own vocabulary of about two thousand words, including a few words of Latin origin (*chalk*, *Saturday*) derived through the contact of their ancestors with the Romans. With the exception of the few Latin and Celtic words referred to above, the native speech was displaced by the languages of these conquering Teutons, and these soon began to be fused and to become *the* language of the island. The Romans, it will be remembered, went away in the fifth century, and by 600 A.D. the three tribes — Angles, Saxons, Jutes — had taken by force a large part of the island, beginning, of course, with the edge nearest the continent. We have now shown that there were three languages possible for Britain, — a native Celtic, a form of the finished and elegant Latin language, some combination of the rough dialects of the Germanic conquerors, and that the tongue actually adopted was Germanic. We may now look at the formation of this Anglo-Saxon parent of our English.

**Angles, Saxons, Jutes.** — The probable date of the Saxons’ first entrance into Britain is the year 449. In the sixth century, there were seven (some say, eight) distinct kingdoms, called the Heptarchy, from the Greek words



for 'seven kingdoms.' Of these, the Jutes had Kent; the Saxons had Sussex (South-Saxons), Wessex (West-Saxons), and Essex (East-Saxons); the Angles had the rest.

Of these three tribes, the Jutes were fewest and weakest. In the tenth century, when all the tribes were united enough to give a common name to the island, the Angles, having the most land, named it England (Angle-land), and the tongue English. Up to 1100, however, the language is now generally termed Old English or Anglo-Saxon.

**Ecclesiastical Latin.** — We have already spoken of two sets of words foreign to the German tribes, but afterwards incorporated into Anglo-Saxon, the one taken from the Romans who went away in the fifth century, the other from the native Celtic tongue. A second set of Latin words was introduced when, in 597, a band of Christian missionaries came over from Rome to convert to Christianity the heathen Anglo-Saxon tribes. These missionaries brought with them many customs and conceptions belonging especially to the Church, and the Anglo-Saxon received what is known as Ecclesiastical Latin. The Church service itself was conducted in Latin; the Latin element of this period includes, however, not only many ecclesiastical terms (*altar, bishop, church, priest, psalm*), but also a number of common words, particularly names of plants, animals and foods (*lily, pea, plant, lobster, trout, butter, cheese* and others).

**Scandinavian or Norse.** — In 870 the Danes began to invade Britain, and left a number of their words. It is often difficult to distinguish the Norse contributions from the Saxon, but their number is estimated at about five hundred. Among them may be mentioned the place-suffixes *-by*, and *-thorp*, 'village,' as in *by-laws, Whitby, Oglethorp*.

**Norman-French.**—In 1066, the year of the Norman Conquest, William the Conqueror brought in a court using Norman-French; in fact, this use had already become the fashion in the court of Edward, who was educated in Normandy. As a consequence of the Norman-French supremacy, a vast number of French words thus gradually crept into the common speech of the people, especially words for fashionable uses and manners.

**Early English.**—In 1100, then, the year from which we date early English, what was this Anglo-Saxon which has grown into English as we know it? It was, mainly, a Teutonic or Germanic tongue, made up from a fusion of the dialects of Angles, Saxons, and Jutes. It had grafted on it about six hundred Latin words, received at two different times: the first from the early Roman conquerors who left Britain in the fifth century; the second, Church Latin, brought in by Christian missionaries after 597. Again, it had taken a few Danish words from the invasion of the ninth century; and it had begun to feel the influence of the use of Norman-French by the courts of Edward the Confessor and William the Conqueror.

A table of these grafts upon a Teutonic stem may sum up the matter more clearly:—

English in 1100 was the Anglo-Saxon tongue, modified by—

1. A few native Celtic proper names.
2. Latin words for streets, etc., before the fifth century.
3. Latin words of Church and scholar, after 597.
4. A few Danish words, ninth century.
5. Norman-French of court and high life, after 1042.

By 1200 every educated man was expected to know three languages,—English, French, and Latin. English

was the common speech, French the language of polite life and literature, Latin the scholar's tongue.

In the thirteenth century, Robert of Gloucester wrote in English a Rhymed Chronicle of Britain. Professor Lounsbury gives us some lines of it, put into modern English : —

“For unless a man knows French, he is little thought of,  
But low men keep to English and to their own speech.”

From 1272, when Edward I. came to the throne, on to the close of the fifteenth century, French was used in public acts.

**Influence of Wyclif and Chaucer.** — In the fourteenth century, then, for a scholar to write in English took a degree of courage which may easily be underrated now. But this courage on the part of two great writers did much to shape the first literary English.

In spite of the scorn of scholars who lacked insight into the vast possibilities of English, and still used French and Latin, Wyclif and Chaucer came forward as the fathers of English literature. Wyclif finished his English translation of the Scriptures in 1380, and it is to him that we owe much of the simplicity and force and peculiar beauty of later translations of the Bible.

What Wyclif did for the language and literature of religion, Chaucer did for poetry and letters. Before this, no one had dreamed of the power and beauty latent in the English language, and for one hundred years after their death their work went unappreciated. Even in 1623, two centuries and a quarter after Chaucer's death, Lord Bacon turned his English works into Latin, that they might be “preserved”! For he thought of Latin as the universal and permanent language of learning, while English was a humble speech for the less learned, and might die out altogether.

**Differences between Early and Modern English.** — The English of Bacon and Shakespeare, though more modern than that of Wyclif and Chaucer, is still not our English. Professor Whitney says: "If we were to hear Shakespeare read aloud a scene from one of his works, it would be in no small part unintelligible, by reason especially of the great difference between his pronunciation and ours."

To sum up: the English of the Anglo-Saxon period, although our own English is descended from it, differs in certain respects from our modern speech as much as Latin, for instance, from Spanish. The written English of the sixteenth century, except for the chaotic spelling, is for the most part intelligible to us, though we might not be able to understand it as then spoken.

**Spelling.** — Johnson's Dictionary, published in 1755, did much to fix the spelling of English, and is by many held responsible for some of the lack of law or reason therein discoverable. Spelling ought to show the pronunciation of words, and if possible, at the same time, the derivation, while much of our spelling shows neither.

**Other Elements in English.** — We have now shown, in a general way, the growth of English from Anglo-Saxon, influenced at various stages by Celtic and Danish, but far more seriously by Latin and French.

There are many other languages to which we owe much: Spanish and Italian; Modern German; Hebrew, Persian, Arabic, Turkish; and even the American Indian.

For instance, English scholars went to Italy, especially in the period of the Renaissance, and their writings show strong traces of Italian influence; words were borrowed especially for the fine arts; e.g., *canto*, *studio*, *concert*.

Political dealings with Spain, especially during the reigns of Mary and Elizabeth, introduced Spanish words;

e.g., *don*, *cigar*. The suffix *-ese* (as in *Chinese*, *Maltese*) was taken from the Spaniards, though modified by the Italian spelling.

The Reformation brought England and the Netherlands into contact, and many Dutch words, especially for seafaring use, were anglicized; e.g., *schooner*, *sloop*.

Biblical literature uses a few English words direct from the Hebrew, as *amen*. Scholars use German derivatives for the sciences, etc. Travelers have brought into English the names of Oriental importations; e.g., *shawl*, *chintz*, *indigo*; and Americans have borrowed such native Indian words as *canoe*, *tobacco*.

The words in the following list may be looked up by the student, and grouped under the divisions just suggested:—

|           |          |             |         |           |
|-----------|----------|-------------|---------|-----------|
| cherub    | maize    | quartz      | boor    | sloop     |
| alligator | yacht    | piano-forte | bazaar  | rum       |
| zinc      | nabob    | calico      | atlas   | arsenal   |
| admiral   | palaver  | emerald     | jubilee | chemistry |
| alchemy   | rice     | waltz       | alcove  | sugar     |
| seraph    | rupee    | jungle      | almanac | sofa      |
| schooner  | alcohol  | potato      | skipper | sherbet   |
| volcano   | cargo    | cheese      | syrup   | zero      |
| turban    | mosquito | dimity      | muslin  | zenith    |
| cartoon   | nickel   | folio       | studio  | assassin  |
| caravan   | orange   | caste       | Sabbath | talisman  |

**Greek and Latin Words in English.**—Scholars trained specially in the classics are responsible for a special group of words. A large element of Greek and Latin words has come, not by slow process of change and adoption, but by a recent direct borrowing; e.g., the following words in common use are unchanged even in form: *deficit*, *maxi-*



*num, pathos, stimulus, apex, alumnus, animus, syllabus, climax, delta.* Scholars, and especially scientists, have also used Greek and Latin terms for their classifications and inventions, until it is almost impossible to study the natural sciences intelligently without a knowledge of Greek and Latin roots and endings.

**Technical Terms.** — Some of these terms are still strictly technical, such as the names of botanical families. But many words from the Greek have been brought into our everyday usage, as the practical discoveries, for instance of electricity, have needed common names.

Of two classes of Greek words, then,—names of sciences and names of new inventions,—we can find plenty of examples.

#### SCIENCES

Geo-graphy, *earth-writing*, hence *earth description*.

Geo-logy, *earth-word*, hence *earth-study*.

Theo-logy, *God-word*, hence *study of God*.

#### INVENTIONS

|  |                                     |
|--|-------------------------------------|
| Tele-scope, <i>at-a-distance sight</i> .   | Phono-graph, <i>sound-writing</i> . |
| Tele-phone, <i>at-a-distance sound</i> .   | Auto-graph, <i>self-writing</i> .   |
| Tele-graph, <i>at-a-distance writing</i> . | Photo-graph, <i>light-writing</i> . |

**A Simpler Classification.** — It is confusing to think of our language as enfolding so many alien elements. For general purposes, a simple twofold classification is used:—

|                                      |   |                                      |
|--------------------------------------|---|--------------------------------------|
| Elements of the<br>English Language. | { | 1. Latin: words of classical origin. |
|                                      |   | 2. Saxon: native Teutonic words.     |

A style is often described as containing a large proportion of Latin words, or as being “almost pure Saxon.”

The characteristic marks of these two classes with regard to their effect upon style, we shall study in a future chapter. But first let us examine more exactly the stems, suffixes, and prefixes used in Greek, Latin, French, and Saxon derivatives.

### QUESTIONS ON CHAPTER II

1. What is the connection between the study of a people and the study of a language?

2. At what period does a language change most rapidly?

3. To what branch of the Indo-European family does the English language belong?

4. How did it happen not to be of the Latin branch?

5. Why did the Romans never gain foothold in Britain as in Gaul?

6. In what century did the Romans leave Britain?

7. What class of Latin words belongs to this period?

8. Have we kept any native Celtic words?

9. Who conquered Britain in the sixth century?

10. What is the relative position of the three settlements? Draw the outline map.

11. What is the date of the Saxons' coming?

12. What was the Heptarchy?

13. When and how was England so named?

14. What was the language called, up to 1100?

15. What class of words was brought in by the Roman missionaries? When?

16. In what century did the Danes leave a trace of their language?

17. When and how was Norman-French introduced?

18. Give a short review of the elements of the English of 1100.

19. Put this in tabular form.

20. In 1200 what three languages were in use in England?

21. What position did French hold in the thirteenth century?
22. What two great writers of English lived in the fourteenth century?
23. What was the special value of the work of each?
24. How did Lord Bacon regard English?
25. Was Shakespeare's English modern?
26. Did it differ from ours more as spoken or as written?
27. When did the present spelling of English become established?
28. In what ways is English spelling bad?
29. What are some of the sources, not before mentioned, of English words? Illustrate.
30. How have English scholars and scientists used Greek and Latin in their treatises?
31. What special classes of words are borrowed directly from Greek?
32. Give illustrations.
33. What twofold classification of English words (with regard to derivation) is commonly used?

## TOPICS IN CONNECTION WITH CHAPTER II

[FOR REVIEW OR ADVANCED WORK]

- I. The Romans in Britain.  
Write a short essay; getting facts from Caesar, from Histories of England or Rome, and from any encyclopedia.
- II. Names of English towns in *-caster*, *-cester*, *-chester*.  
Look these up on a large map, or in a list of geographical names.
- III. Short accounts of the writings of Wyclif and Chaucer, as given in any standard English Literature or encyclopedia.
- IV. Johnson's Dictionary; consult the encyclopedia.
- V. Additional Greek names for sciences or inventions.

## CHAPTER III

### GREEK, LATIN, AND FRENCH ELEMENTS IN ENGLISH SPECIALLY CONSIDERED

**Greek, Latin, and French Derivatives.** — We may now study somewhat more in detail the three most important classes of foreign elements in our English, with a view to learning how to distinguish Greek, Latin, and French derivatives, as contrasted with one another and with Saxon words.

Historically, as we have seen in Chapter II, most of our French words were descended from the Latin, and many of our Latin words were borrowed from the Greek; but in each case the forms have been so plainly modified by the tongues that have adopted them, that they have to be classed with the *last* language which they had reached when we took them.

Accordingly, in this chapter we shall class —

1. As Greek Derivatives, those words which have been taken directly from the Greek into our English (for the most part this direct borrowing has been recent).
2. As Latin Derivatives (see Chapter II), those words that came —

From the Roman occupation of Britain;  
mainly military words.

From Augustine and his successors;  
mainly church words.

From the monks and scholars of the Middle Ages;  
mainly scholastic words.

From modern scholars;  
words for the most various purposes.

### 3. As French Derivatives, —

Norman-French words, brought in from the beginning of the reign of Edward the Confessor (who was educated at the Norman court) to the loss of Normandy by King John (1042–1204).

Parisian French; both the words introduced by the French scholars of the thirteenth and fourteenth centuries, and those of modern adoption.

**Greek Derivatives.** — The Greek words are comparatively easy to distinguish, and the stems in common use are so few as to be easily learned: —

#### 1. The five familiar endings used in naming Sciences (compare end of Chapter II).

-(o)logy, knowledge (*log-*, ‘word,’ ‘speech’).

-(o)nomy, science (*nom-*, ‘law’).

-(o)graphy, description (*graph-*, ‘write’).

-(o)metry, measurement (*metr-*, ‘measure’).

-ic, -ics (suffix, from the feminine adjective ending *-ikê*, used by the Greeks with the noun, *technê*, ‘art’: e.g., *rhetorikê technê*, ‘rhetorical art,’ shortened into our *rhetoric*; or with *epistemê*, ‘science’: e.g., *mathematikê epistemê*, ‘mathematical science’; in this case we have added *s* to the shortened form, making *mathematics*).

The endings *-sophy* and *-logy*, when combined with the stem *phil*, are really not, as in this list of endings, the less important, but the chief part of the compound: *philo-sophy* means ‘love of wisdom’; *philo-logy*, ‘love of words.’



2. The more common forms of stems to which one or more of these endings have been added:—

|  |                        |
|--|------------------------|
| <i>archae, archai</i> , ancient.                                 | <i>chron</i> , time.   |
| <i>aster, astr</i> , star.                                       | <i>entom</i> , insect. |
| <i>bi</i> , life.  | <i>ge</i> , earth.     |
| <i>oiko</i> , house; cf. <i>economy</i> , once <i>oeconomy</i> . |                        |
| <i>opt</i> , sight.  | <i>techn</i> , art.    |
| <i>phon</i> , sound.   | <i>the</i> , God.      |
| <i>physi</i> , nature.   | <i>zo</i> , animal.    |

With the knowledge of a few more stems, we shall be able to form the commoner Greek derivatives, and to recognize such derivatives as Greek whenever we meet them:—

1. *arch, archy*, first (in the sense of *rule*). In *archaic, archaeology*, this stem means *first* in the sense of *ancient*.

2. *crat, cracy*, power.

Combine one, or one pair, of these endings with each of the following:—

|  |                         |                        |
|--|-------------------------|------------------------|
| <i>mon</i> , alone.  | <i>hier</i> , priestly. | <i>pluto</i> , rich.   |
| <i>auto</i> , self.  | <i>hept</i> , seven.    | <i>aristo</i> , best.  |
| <i>olig</i> , few.   | <i>demo</i> , people.   | <i>patri</i> , father. |
| <i>an</i> , without; discussed under Prefixes, Chapter IV. |                         |                        |

One more short, miscellaneous list:—

|   |   |
|---|---|
| <i>micro</i> , little.  | <i>tele</i> , at a distance.  |
| <i>cycl</i> , circle. Compare <i>en-cyclo-pedia</i> , 'in-a-circle (all-around) instruction.' | <i>electr</i> , amber, the substance in which electricity was first observed.               |
| <i>pan</i> , all. Compare <i>pan-orama</i> , 'a view in every direction.'                     | <i>baro</i> , weight. A <i>barometer</i> measures the weight or pressure of the atmosphere. |
| <i>mim</i> , mimic.   | <i>crit</i> , distinguish. Compare <i>critic, criterion</i> .                               |
| <i>petr</i> , stone. Compare <i>petrify</i> .   | <i>dynam</i> , force.   |
| <i>clin</i> , lean.   | <i>polit</i> , city.  |
| <i>meter</i> , same as <i>-metry</i> above.   |   |
| <i>scep (skep), scop</i> , sight.   |   |

The learning of these stems by much and varied practice in forming and recognizing words, rather than by memorizing stems, is earnestly recommended.

**Latin Derivatives.** — The Latin derivatives are far more numerous than the Greek. Practically, they are almost always to be recognized by the Latin prefixes and suffixes, as the simple stems are not often used. (See lists of prefixes and suffixes in the next chapter.)

Let the student carefully examine the stems given below, and then analyze the subjoined derivatives with reference to the use of these stems, both in form and meaning.

*ag, ig, act*, drive, do.  
*alt*, high.  
*anim*, mind.  
*ann*, year.  
*aper, apr, apert*,  
     open.  
*apt*, fit.  
*art*, art.  
*aud*, hear.  
*aur*, gold.  
*brev*, short.  
*cad, cid, cas*, fall.  
*cant*, sing.  
*capit*, head.  
*cap, cip, capt*, take.  
*carn*, flesh.  
*ced, cess*, move,  
     yield.  
*celer*, quick.  
*cent*, hundred.

*cing, cinct*, sur-  
     round, gird.  
*cor, cord*, heart.  
*coron*, crown.  
*corpus, corpor*,  
     body.  
*cred*, believe.  
*cur*, care.  
*curr*, run.  
*dat, dit*, give.  
*dent*, tooth.  
*di*, day.  
*dict*, speak.  
*dign*, worthy.  
*dom*, home.  
*domin*, master.  
*dorm*, sleep.  
*duc, duct*, lead.  
*equ*, equal.  
*fa, fat*, say.

*fac*, face.  
*fac, fic, fact, fect*,  
     make, do.  
*felic*, happy.  
*fer*, bear.  
*fess*, acknowledge.  
*fid*, faith.  
*fin*, end.  
*form*, shape.  
*fort*, strong.  
*frang, frag, fract*,  
     break.  
*fund, fus*, melt.  
*genus, gener, gen*,  
     kind.  
*gest*, carry.  
*grad, gred, gress*,  
     step.  
*gran*, grain.  
*grand*, great.

*grat*, favor, thanks.  
*hor*, hour.  
*horr*, shudder.  
*hospit*, guest.  
*ject*, cast.  
*judic*, judge.  
*junct*, joined.  
*jur*, law.  
*lat*, carry.  
*leg*, send.  
*leg*, *lig*, *lect*, gather,  
     choose, read.  
*liber*, free.  
*lin*, flax.  
*lingu*, tongue.  
*liter*, letter.  
*loc*, place.  
*loqu*, *locut*, speak.  
*lud*, *lus*, play.  
*magn*, large.  
*major*, larger, older.  
*man*, *mans*, remain,  
     dwell.  
*manu*, *man*, hand.  
*mar*, sea.  
*mater*, *matr*,  
     mother.  
*medi*, middle.  
*medic*, heal.  
*mens*, measure.  
*ment*, mind.  
*merc*, pay.  
*merg*, *mers*, mingle,  
     dip.  
*migr*, remove.

*mir*, wonder.  
*mitt*, *miss*, send.  
*mon*, advise.  
*mort*, death.  
*mot*, move.  
*mult*, many.  
*mun*, fortify.  
*nat*, born.  
*nav*, ship.  
*not*, known.  
*numer*, number.  
*nunci*, announce.  
*ocul*, eye.  
*par*, equal.  
*par*, get ready.  
*part*, *partit*, divide.  
*pass*, step.  
*pat*, *pass*, suffer.  
*past*, feed.  
*pater*, *patr*, father.  
*ped*, foot.  
*pell*, *puls*, drive.  
*pen*, repent.  
*pen*, almost.  
*pend*, hang, weigh.  
*pet*, *petit*, ask.  
*pig*, *pict*, paint.  
*plac*, please.  
*ple*, *plet*, fill.  
*plen*, full.  
*plic*, fold.  
*plum*, feather.  
*plumb*, lead.  
*pon*, *posit*, place.  
*port*, carry.

*port*, gate.  
*pos*, stop, place.  
*pot*, drink.  
*potent*, powerful.  
*prehend*, *prehens*,  
     seize.  
*prim*, first.  
*punct*, point.  
*quadr*, four.  
*quant*, how much.  
*quer*, *quir*, ask.  
*quer*, complain.  
*quiesc*, *quiet*, quiet.  
*radi*, ray.  
*rap*, *rapt*, snatch.  
*rat*, reason.  
*reg*, *rect*, rule.  
*rid*, *ris*, laugh.  
*riv*, brook.  
*rog*, *rogat*, ask.  
*rupt*, broken.  
*sacr*, holy.  
*sal*, salt.  
*sal*, *sil*, sult, leap.  
*sanct*, holy, estab-  
     lished.  
*sat*, *sa*, enough.  
*schol*, school.  
*sci*, know.  
*scrib*, *script*, write.  
*sec*, *sect*, cut.  
*sen*, old.  
*sent*, *sens*, feel.  
*sequ*, *secut*, follow.  
*serv*, keep, serve.

|   |   |                                      |
|---|---|--------------------------------------|
| <i>sist</i> , stand.                        | <i>sum</i> , <i>sumpt</i> , take.         | <i>und</i> , wave.                   |
| <i>sol</i> , alone.                         | <i>surg</i> , <i>surrect</i> , rise.      | <i>ut</i> , <i>us</i> , use.         |
| <i>sol</i> , accustomed.                    | <i>tang</i> , <i>ting</i> , <i>tact</i> , | <i>vad</i> , <i>vas</i> , go.        |
| <i>son</i> , sound.                         | touch.                                    | <i>val</i> , be strong.              |
| <i>sort</i> , lot.                          | <i>teg</i> , <i>tect</i> , cover.         | <i>ven</i> , <i>vent</i> , come.     |
| <i>spic</i> , <i>spect</i> , <i>speci</i> , | <i>temper</i> , moderate.                 | <i>vert</i> , <i>vers</i> , turn.    |
| see.  | <i>tempor</i> , time.                     | <i>vi</i> , force.                   |
| <i>spir</i> , breathe.                      | <i>tend</i> , <i>tent</i> , <i>tens</i> , | <i>vinc</i> , <i>vict</i> , conquer. |
| <i>stant</i> , standing.                    | stretch.                                  | <i>vid</i> , <i>vis</i> , see.       |
| <i>stell</i> , star.                        | <i>test</i> , witness.                    | <i>viv</i> , <i>victu</i> , live.    |
| <i>string</i> , <i>strict</i> , bind.       | <i>tors</i> , <i>tort</i> , twist.        | <i>voc</i> , call.                   |
| <i>stru</i> , <i>struct</i> , build.        | <i>tract</i> , draw.                      | <i>volv</i> , <i>volut</i> , roll.   |
| <i>sui</i> , self.                          | <i>trit</i> , rub.                        | <i>vot</i> , vow.                    |
| <i>suad</i> , <i>suas</i> , per-            | <i>trud</i> , <i>trus</i> , thrust.       |                                      |
| suade.                                      | <i>un</i> , one.                          |                                      |

## LATIN DERIVATIVES

|               |            |            |              |
|---------------|------------|------------|--------------|
| annual        | facial     | degeneracy | equinox      |
| animadversion | judicial   | delegate   | medicine     |
| emigration    | abbreviate | carnal     | jurisdiction |
| fusible       | act        | capital    | relate       |
| aggrandize    | celerity   | audible    | permanent    |
| fracture      | agent      | fortitude  | medieval     |
| coroner       | perfect    | horror     | linguistic   |
| confidence    | April      | horoscope  | majority     |
| admirable     | corporal   | maternal   | diction      |
| immense,      | accident   | paternal   | artist       |
| hospitable    | casual     | gesture    | magnitude    |
| cordial       | abject     | gratitude  | granary      |
| precinct      | reduce     | domestic   | manual       |
| definite      | legible    | date       | mental       |
| accurate      | credible   | dormant    | concede      |
| fable         | dental     | felicity   | process      |
| profession    | diurnal    | location   | dignity      |

|             |               |               |               |
|-------------|---------------|---------------|---------------|
| domination  | petition      | persuade      | interrogation |
| linen       | picture       | distract      | enraptured    |
| admonition  | complacent    | science       | votive        |
| immortal    | application   | deride        | notify        |
| remission   | plumbing      | sacrifice     | potable       |
| remittance  | apposition    | rational      | involved      |
| capture     | export        | scribe        | construe      |
| literature  | portal        | partition     | stringent     |
| century     | omnipotent    | preparation   | temporize     |
| recant      | comprehend    | section       | temperate     |
| gradation   | primeval      | rapacity      | tense         |
| punctual    | quadrant      | pervasive     | tent          |
| conjunction | quantity      | victory       | extort        |
| aptitude    | formation     | convenient    | specimen      |
| altitude    | liberty       | insurgent     | obtrude       |
| prelude     | mercenary     | corruption    | consumption   |
| loquacious  | submerge      | obsolete      | revive        |
| auriferous  | query         | violent       | union         |
| maritime    | querulous     | resist        | tact          |
| compass     | requiem       | multitude     | undulate      |
| compassion  | rector        | expect        | abuse         |
| compulsion  | saline        | sentimental   | trite         |
| expel       | pronunciation | spiral        | resurrection  |
| pendulum    | innumerable   | service       | equivalent    |
| peninsula   | motive        | consequence   | protect       |
| current     | insult        | instant       | convert       |
| oculist     | sanctify      | solitary      | senior        |
| navigable   | satisfy       | constellation | revision      |
| native      | ammunition    | suicide       | contest       |
| impede      | replenish     | assort        | vocation      |
| pastor      | scholar       | sonorous      | victuals      |
| disparage   | radiate       | rivulet       | penitent      |
| infinite    | lecture       | brevity       | general       |
| secure      | radius        | numeration    | generous      |
| description | revolve       | utility       | generic       |



GREEK DERIVATIVES

|              |             |            |           |
|--------------|-------------|------------|-----------|
| microscope   | telepathy   | pantomime  | democracy |
| political    | electricity | Peter      | hierarch  |
| Indianapolis | criticise   | aristocrat | monarch   |
| cyclometer   | barometer   | patriarch  | autocrat  |
| dynamics     | clinic      | plutoeracy | oligarchy |

3. **French Derivatives.** — To draw an exact line between French and Latin Derivatives is impossible, for we must remember that French is one of the later forms of Latin. In the English language there are four classes of stems borrowed *directly* from the Latin:—

1. Latin words incorporated in the Saxons' speech before they left Germany.

2. Latin words left in the British speech by the Latin occupation.

3. Latin words taken from the Ecclesiastical vocabulary of Rome.

4. Latin words introduced by the Revival of Learning in the sixteenth century.

But these bear a small proportion in point of number to the immense Latin element introduced into English through French. Those only are distinguished as French derivatives which underwent marked changes in the French use.

Two classes of such changes in spelling were spoken of in Chapter I, namely, the shortening process, by which whole syllables may be altogether dropped; and the euphonic process, by which a harsh combination of consonants is broken up by division into parts of two syllables. Both these changes were illustrated by the Latin word *studium*, written in Old French *estude*, in Modern French and English *étude*; compare the parallel derivative unmodified by the French, *study*.

**Changes due to the Norman Conquest.** — The influence of French upon English was, of course, most marked at the time of the Norman Conquest, — including, also, to speak more accurately, the period just before the Conquest, — in all, from 1042 to 1204 (from the reign of Edward to John's loss of the province of Normandy).

It was shown in four ways: —

1. The introduction of a vast number of Norman-French words.
2. A corresponding loss of a large number of old Anglo-Saxon words.
3. The introduction of new stems, which, with Anglo-Saxon prefixes or suffixes, formed many hybrids.
4. The introduction of new habits or tendencies of language growth.

**Borrowing.** — The marked habit which distinguishes English from other Teutonic languages — namely, readiness to borrow words instead of coining them from its own resources — has been traced to the Norman influence. The Anglo-Saxons found it an advantage to have both native and foreign words, — Saxon and Norman, — a two-fold treasury; and the English have developed this scheme to its present proportions.

**Introduction of New Words.** — As to the new words actually brought into the language by the Norman Conquest, though not so numerous as the French words introduced in the fourteenth century, they are important for our study, because they came in at the earlier formative period and became part of the very foundation of the English language. Within the years which we have assigned to the Norman Period (1042–1204) are counted about five hundred of these borrowed French words; at Chaucer's death, in 1400, we find nearly thirty-

five hundred French words in English. The older (Norman) element is harder to distinguish from the Anglo-Saxon warp with which it is interwoven, because, in obedience to the general principle that earlier combinations are more vital, the sound and spelling of a word were so often anglicized; while the later (Parisian) French of the thirteenth and fourteenth centuries, and, in still greater degree, the modern French element, have more nearly kept the French sound and spelling.

In the following pairs of words, the first is from the older, and the second from the later, French borrowing:—

chair, chaise; suit, suite; ticket, etiquette.

For a more general view, compare the two following sets of words,—the one from the oldest French borrowings, the other from the latest; notice how much more English the first group looks:—

|           |           |             |           |
|-----------|-----------|-------------|-----------|
| aid       | case      | fade        | obey      |
| air       | chair     | fail        | port      |
| branch    | change    | feign       | price     |
| brief     | cherry    | lamp        | taint     |
| brush     | chief     | lave        | trunk     |
| <hr/>     |           |             |           |
| adroit    | baronet   | chagrin     | embarrass |
| apartment | brunette  | coquette    | grimace   |
| apparel   | burlesque | contretemps | repartee  |

Early French borrowings may also differ according to the dialects from which they came. For example, we find doublets of the same period, showing a *ch* from the Norman, and a *k*-sound from another dialect: e.g., *chase*, *catch*; *chattel*, *cattle*.

**Marks of French Derivatives.**—A few general rules may now be given for recognizing French derivatives:—

1. When a Latin stem has one consonant between two vowels, the French derivative shows a tendency to drop or soften this consonant. Consonant sounds in general are softened.

| LATIN STEM             | LATIN DERIVATIVE<br>IN ENGLISH | FRENCH WORD | FRENCH DERIVATIVE<br>IN ENGLISH |
|------------------------|--------------------------------|-------------|---------------------------------|
| <i>cant</i>            | cant                           | chanter     | chant                           |
| <i>castel</i>          | castle                         | château     | chateau                         |
| <i>fact</i>            | fact                           | fait        | feat                            |
| <i>inimic</i>          | inimical                       | ennemi      | enemy                           |
| <i>lingu</i>           | linguistic                     | langue      | language                        |
| <i>prosecu (secut)</i> | prosecute                      | poursuivre  | pursue                          |
| <i>supplic</i>         | supplicate                     | supplier    | suppliant                       |

| LATIN STEM      | LATIN STEM COMING<br>THROUGH OLD FRENCH<br>INTO ENGLISH WITH<br>LITTLE CHANGE | LATER FRENCH<br>WORD | FRENCH DERIVATIVE<br>IN ENGLISH WITH LATIN<br>STEM CONSIDERABLY<br>MODIFIED |
|-----------------|---|----------------------|---|
| <i>car</i>      | car   | char, chariot        | chariot   |
| <i>fact</i>     | faction   | façon                | fashion   |
| <i>fragil</i>   | fragile   | frêle                | frail   |
| <i>merc</i>     | mercantile  | marchand             | { merchant<br>merchandise   |
| <i>nat</i>      | native  | naïf                 | naïve   |
| <i>particul</i> | particle  | parcelle             | parcel  |
| <i>popul</i>    | popular   | peuple               | people  |
| <i>rati</i>     | ration, ratio   | raison               | reason  |
| <i>reg</i>      | regal   | royal                | royal   |
| <i>vocal</i>    | vocal   | voyelle              | vowel   |

2. Most nouns in *-ier*, *-cher*, and adjectives in *-que*, are of French derivation: as *cavalier*, *sepulcher*, *unique*.

3. Most words beginning with *counter*, *pur*, *sur*, are of French derivation: as *counterpoint*, *purpose*, *survey*.

These three rules may be summed up in the general statement that most words in which Latin stems appear *very much changed in spelling* may be classed as French derivatives.

**Norman-English Hybrids.** — Our third class of Norman elements in English remains, — the Norman (originally Latin) stems, which were often used with Anglo-Saxon prefixes and suffixes; also, in compounds, with Anglo-Saxon stems.

Anglo-Saxon Prefix, French Stem: *a-round, be-cause, en-throne.*

French Stem, Anglo-Saxon Suffix: *duke-dom, false-hood, trouble-some, purpose-less, genial-ly.*

French and Saxon Compounds: *heir-loom, scape-goat.*

We may close the French division of this chapter by glancing at five stems peculiarly French (perhaps carried into the French from Low Latin, and so not traceable by us to classical Latin).

*bas*, low; *bat*, beat; *gross*, thicken; *parl*, speak; *taill*, cut off:  
*bas-relief*, *battle*, *debate*, *engross*, *parlor*, *parliament*, *taylor*,  
*entail*.

**Distinguishing Traits of the Saxon Element.** — The foreign elements in English have been given first, because they are more definite in form and more easily distinguished. The Saxon part of the language, being the very root and substance thereof, is harder to separate and analyze, though far more useful for a scientific understanding of English.

Saxon stems have two general characteristics: —

1. They are usually short monosyllables; as the stem *bit*, from which come the verbs *bite*, *bit*, *embitter*; the nouns *bit*, *bitters*; the adjective *bitter*.

2. They are modified (for number, tense, change in part of speech) by root-vowel changes rather than by endings.

| VERBS       | NOUNS         | NOUNS FROM ADJECTIVES |
|-------------|---------------|-----------------------|
| draw, drew; | goose, geese; | broad, breadth;       |
| fall, fell; | man, men;     | strong, strength;     |
| sing, sang; | mouse, mice;  | deep, depth.          |

## HINTS FOR APPROXIMATELY TESTING ORIGIN BY SPELLING

NATIVE OR INHERITED (ANGLO-SAXON  
AND TEUTONIC)

|   |                                  |
|---|----------------------------------|
| <i>k</i> (and <i>kn</i> )-initial           | <i>king</i>                      |
| <i>w</i> (and <i>ow</i> ) initial and final | { <i>winter</i><br><i>morrow</i> |
| <i>y</i> initial                            | <i>young</i>                     |
| <i>bl</i> initial (generally)               | <i>blow</i>                      |
| <i>sw</i> initial (generally)               | <i>swim</i>                      |
| <i>ng</i> internal and final                | <i>bringing</i>                  |
| <i>wh</i> initial                           | <i>white</i>                     |
| <i>sh</i> initial and internal              | <i>sheep</i>                     |
| <i>gh</i>                                   | <i>light</i>                     |
| <i>th</i> (generally)                       | <i>thick</i>                     |
| <i>ee, oo</i>                               | { <i>sheep</i><br><i>good</i>    |

BORROWED OR FOREIGN (CHIEFLY CLASSICAL;  
LATIN AND GREEK THROUGH  
FRENCH)

|  |                   |
|--|-------------------|
| <i>p</i> initial (generally)             | <i>poor</i>       |
| <i>v</i> initial (generally)             | <i>various</i>    |
| <i>j</i> palatal, "soft"                 | <i>judge</i>      |
| <i>g</i> palatal, "soft"                 | <i>germ</i>       |
| <i>gu</i> (originally <i>w</i> )         | <i>guard</i>      |
| <i>qu</i> (sometimes)                    | <i>question</i>   |
| <i>ph</i> (Greek)                        | <i>philosophy</i> |
| <i>rh</i> (Greek)                        | <i>rhetoric</i>   |
| <i>ch</i> "hard"                         | <i>scheme</i>     |
| <i>y</i> internal (not initial or final) | { <i>crypt</i>    |

The accompanying diagram represents approximately the proportion of classical and Germanic elements in English, about five sevenths of the English vocabulary being of classical derivation, and about two sevenths words of Germanic origin. The small unmarked segment represents the combined elements from all other sources, represented by only about two or three thousand words.



But this proportion is based upon the relative number of words to be found in an unabridged dictionary, and does not at all represent the proportion of Latin and Saxon words employed in ordinary speech. Tested by use, it will be found much easier to do without Latin than without Saxon words. This fact will be further developed in another chapter.



## QUESTIONS ON CHAPTER III

1. What are the three important classes of foreign words in English?

2. Explain in detail the principle of classification, (a) of Greek derivatives; (b) of the Latin derivatives of four periods and sources; (c) of the French derivatives of two periods and sources.

3. Explain the following Greek derivatives, with reference to stems:—

(The student will find it an invaluable aid in farther work, to become so familiar with the few stems given, that he can recognize their form and meaning instantly, and without consulting the list.)

|             |             |             |              |
|-------------|-------------|-------------|--------------|
| archaeology | astrology   | chronology  | geology      |
| archaic     | biology     | chronometer | geography    |
| astronomy   | biography   | entomology  | geometry     |
| economics   | monarchy    | cyclometer  | electric     |
| optics      | autocrat    | bicycle     | barometer    |
| phonetics   | oligarchy   | pandemonium | critic       |
| physiology  | hierarch    | monk        | graphic      |
| physics     | heptarchy   | meter       | metropolis   |
| technology  | democrat    | dynameter   | politics     |
| theology    | plutocrat   | scope       | encyclopedia |
| zoölogy     | aristocracy | telescope   | pantomime    |
| philosophy  | patriarch   | microscope  | mimic        |
| philology   | anarchy     |             |              |

technic (French form *technique* often used)

petroleum (second stem means *oil*)

skeptic (one that looks into things)

4. Find in the International Dictionary as many derivatives as possible from the Latin stems given. (Be sure that the dictionary's explanation of the derivation of each word is thoroughly studied.)

5. How are French derivatives to be known?

6. Give a short sketch of the threefold Norman influences, with examples.

7. Give examples of early and late French borrowing.

8. Write the Latin derivative in English, and the French derivative in English, from each of the following stems:—

|               |                |               |                 |
|---------------|----------------|---------------|-----------------|
| <i>reg</i>    | <i>merc</i>    | <i>nat</i>    | <i>fac</i>      |
| <i>vocal</i>  | <i>frag</i>    | <i>cant</i>   | <i>fact</i>     |
| <i>castel</i> | <i>rati</i>    | <i>popul</i>  | <i>particul</i> |
| <i>car</i>    | <i>supplic</i> | <i>inimic</i> | <i>lingu</i>    |
| <i>reg</i>    | <i>vocal</i>   |               |                 |

9. What endings and prefixes usually mark words as French in origin?

10. How, in general, may Latin stems be distinguished from Norman French?

11. Give examples of three classes of Norman-Saxon hybrids.

12. Give five French stems not found in classical Latin.

13. What are the general marks of Saxon stems? Illustrate.

14. Pick out Saxon derivatives among the foreign words:—

|           |           |          |            |
|-----------|-----------|----------|------------|
| telephone | handsome  | audible  | harshness  |
| friend    | horseman  | hand     | elegant    |
| domestic  | doorway   | hearth   | holiness   |
| house     | distract  | felicity | forceful   |
| heaven    | opening   | hope     | comparison |
| reply     | credulous | quadrant | colloquy   |
| chicken   | evaporate | shrewd   | ladle      |
| precise   | orchard   | holly    | metric     |

15. Distinguish the Greek and the Latin derivatives:—

|             |             |            |         |
|-------------|-------------|------------|---------|
| monograph   | inquisitive | rupture    | anarchy |
| implication | bicycle     | revolution | disturb |

16. Give five words derived from Latin through French.

## TOPICS IN CONNECTION WITH CHAPTER III

- I. Stems of same meaning, coming from different languages, produce words of varied meanings.

Discuss, in this connection, the following groups:—

kindly, genial, general, generic.

healthy, sane, salutary, salubrious.

timely, chronic, temporary, temporal.

motherly, metropolitan, maternal.

earthly, geological, terrestrial.

- II. Origin of the Normans, and short sketch of the history of Normandy.
- III. Distinctive traits of the modern French and German nations, as suggested by the greater attention given by the French language to the claims of euphony.
- IV. Advantage of having English words from both Latin and Teutonic sources.

## CHAPTER IV

### GROWTH AND CHANGE IN FORM OF ENGLISH WORDS

**Roots.** — Most, if not all, of the words of primitive languages are thought to have consisted of only two or three letters, one of which was a vowel. These monosyllabic roots were modified in use and meaning by being combined. Such languages as have used only these combinations of monosyllabic roots, keeping the roots unchanged for all uses and relations, and marking the compound in every case by a hyphen, are called Monosyllabic languages. Of this family, Chinese is the most familiar representative.

**Stems.** — Other languages have combined their roots much more closely, until we find many stems of two syllables, or of one syllable containing several consonants, which must be the corrupted forms of original root combinations. To these stems, in turn, are added other syllables or letters which are of so recent formation as to be plainly traceable to originally independent words; or in some cases, instead of an added syllable or letter, we have an internal change of the root vowel. Those languages which express changes of meaning or of grammatical relation in these two ways — by external additions, or by internal vowel change — are called Inflectional languages. All the Indo-European languages are in some degree inflectional.

**Inflectional Change.** — As examples of these two kinds of inflectional change, in English, we may take our two verb preterites. Our strong verbs change the root vowel to form their past tense: as *sing*, *sang*. Our weak verbs at first annexed a helping (auxiliary) verb, which has now degenerated into a mere ending: as *love*, *love-did* (or a similar form of the verb *do*) = *love-d*.

The examination of stem changes to express various grammatical relations, such as the modifications of nouns and verbs, belongs to Grammar. We shall here take up only the changes by which various shades of meaning and relation are given to the same stem, by the formation of various derivatives, in two ways:—

By adding to one word another independent word.

By adding a prefix or suffix to a stem.

**Compounds.** — In the formation of compound words we can trace the various stages by which this second method seems only a continuation of the first.

The words stand independently, written variously by different authorities with or without hyphens: e.g., *man-of-war*; this is so loose a combination that each word retains practically its distinct accent.

The hyphen disappears, and the whole is now written as one word, with only the one accent natural to a single word: e.g., *thanksgiving*.

The less important word is shortened, in pronunciation and then in spelling: e.g., *thankfull* = *thankful*; till finally, the second element is recognized only as a suffix or prefix.

**Prefixes.** — We may now examine the form and force of the commoner English prefixes and suffixes, arranged in groups according to their source.

Prefixes may omit or change a final letter in order to sound well with the first letter of the stem to which they

are attached. This is an illustration of the principle of Euphony. When the final letter of the prefix is made to match the initial letter of the stem, the process is called Assimilation. Assimilation may be partial, as in *sympathy*, or complete, as in *syllable*. The following lists contain the commonest prefixes derived from Latin and Greek. The prefixes are given in their original forms, and in the forms produced by euphonic changes.

### I. PREFIXES FROM THE GREEK

- a, an**, without, not. Has a negative force: *a-chromatic*, colorless; *an-archy*, lack of government.
- amphi**, on both sides, around: *amphi-bious*, living both (on land and in water).
- ana**, up, upon, again: *ana-lyze*, to loose again (the elements of a compound); *ana-tomy*, a cutting up.
- anti, ant**, against: *anti-pathy*, a feeling against; *ant-agonist*, a struggler against.
- apo, aph**, off, away, from: *apo-stle*, one sent from; *aph-orism*, a marking off, definition.
- cata, cath**, down, completely, according to: *cata-strophe*, a down-turning, overturning; *cath-olic*, on the whole, universal.
- dia**, through: *dia-meter*, measure through.
- dis, di**, twice, double: *dis-syllabic*, having two syllables; *di-mity*, a double-threaded fabric.
- ec, ex**, out: *ec-lectic*, choosing out; *ex-odus*, a going out.
- en, em**, in: *en-caustic*, burnt in; *em-phatic*, putting on stress of voice.
- epi, ep**, on, to: *epi-gram*, something written on; *eph-emeral*, lasting only for a day.
- eu, ev**, well: *eu-phony*, a pleasing sound; *ev-angelist*, a messenger of good.
- hemi**, half: *hemi-sphere*, a half-sphere.
- hyper**, over, excessive: *hyper-critical*, over-critical.



**hypo, hyph**, under: *hypo-dermic*, under the skin; *hyph-en*, a stroke uniting two parts of a word.

**meta, met, meth**, among, with, after. Sometimes denotes change: *meta-morphosis*, change of form; *met-eor*, a thing suspended among; *meth-od*, a way after.

**para, par**, beside, contrary: *para-dox*, contrary to opinion; *parallel*, beside each other.

**peri**, around: *peri-meter*, measure around.

**poly**, many: *poly-glot*, in many languages.

**pro**, before: *pro-blem*, a thing placed before.

**pros**, towards: *pros-elyte*, one who comes to (another belief).

**syn, syl, sym, sy**, with: *syn-tax*, arrangement together; *syl-lable* (letters) taken together; *sym-pathy*, a suffering with; *system*, a placing together.

## II. PREFIXES FROM THE LATIN

**a**, see *ab, ad, ex*.

**ab, a, abs, av**, from: *ab-hor*, to shrink from; *a-vert*, to turn from; *abs-tain*, to hold from; *av-aunt*, from before (be-gone).

**ad, a, ac, af, ag, al, an, ap, ar, as, at**, to: *ad-equate*, equal to; *a-chieve*, to come to the end, accomplish; *ac-cede*, to yield to; *af-fix*, to fasten to; *ag-gregate*, to flock to; *al-ly*, to bind to; *an-nex*, to tie to; *ap-pend*, to hang to; *ar-rogant*, asking for; *as-sent*, to think toward; *at-tempt*, to try toward.

**amb, am** (= Greek *amphi*), about: *amb-ient*, going around; *am-putate*, to cut about.

**ante, anti, an**, before: *ante-cedent*, going before; *anti-cipate*, to take before; *an-cestor*, forefather.

**bene**, well: *bene-ficent*, doing well.

**bis, bi**, twice, two: *bis-cuit*, twice cooked; *bi-ennial*, occurring every two years; *bi-annual*, occurring twice a year.

**circum**, around: *circum-spect*, looking around.

**contra, contro, counter**, against: *contra-dict*, to speak against; *contro-versy*, a turning against; *counter-act*, to act against.

**com, co, col, con, cor,** with: *com-bat*, to fight with; *co-operate*, to work with; *col-lide*, to strike together; *con-nect*, to bind together; *cor-respond*, to answer with.

**de, di,** from, off, down: *de-duce*, to draw from; *de-sist*, to cease from; *di-still*, to drop down.

**dis, de, di, dif,** apart, not: *dis-similar*, unlike; *de-feat*, to undo; *di-vid*e, to set apart; *dif-ficult*, not easy.

**du,** two: *du-plicate*, twofold.

**ex, e, ef, a,** from, out of: *ex-clude*, to shut out; *e-normous*, out of the rule; *ef-fusive*, out-pouring; *a-mend*, to free from fault.

**extra,** beyond: *extra-ordinary*, beyond the common.

1. **in, am, an, em, en, il, im, ir,** in, on, to: *in-ject*, to cast in; *am-bush*, hiding in a wood; *an-oint*, to smear on; *em-bark*, to go on shipboard; *en-danger*, to place in danger; *il-lustrate*, to throw light on; *im-bibe*, to drink in; *ir-ruption*, a bursting in.

2. **in, en, i, il, im, ir,** not (= Eng. *un*): *in-firm*, not strong; *en-emy*, not friend; *i-gnoble*, not noble; *il-legal*, not lawful; *im-possible*, not possible; *ir-rational*, not reasonable.

**inter, intro,** between: *inter-pose*, to put between; *intro-duce*, to lead among.

**mis,** wrong, ill (French, from Lat. *minus*): *mis-chance*, ill luck; *mis-creant*, unbeliever. See also A.S. *mis*.

**ob, oc, of, op,** against, towards: *ob-ject*, to cast against; *oc-cur*, to run against; *of-fer*, to bring towards; *op-pose*, to place against.

**pen(e),** almost: *pen-insula*, almost an island.

**per,** through, thoroughly: *per-mit*, to let pass through; *per-fect*, thoroughly done.

**post,** after: *post-script*, written after.

**pre,** before: *pre-caution*, fore-caution.

**pro,** before, forth: *pro-duce*, to bring forth.

**re, red,** back, again: *re-act*, to act backward; *red-eem*, to buy back.

**se, sed**, apart: *se-cede*, to go apart; *sed-ition*, a going apart.

**semi**, half: *semi-annual*, half-yearly.

**sub, suc, suf, sug, sup, sur, sus**, under, close after: *sub-ject*, to cast under; *suc-ceed*, to come after; *suf-fix*, to fasten after; *suggest*, to carry under; *sup-pose*, to place under; *sur-reptitious*, stealthy; *sus-tain*, to hold underneath.

**super, sur**, over: *super-abundant*, over-abundance; *sur-name*, an added name; *sur-loin*, part above the loin.

**trans, tra, tran, tres**, across: *trans-fer*, to carry across: *tradition*, handing over; *tran-scribe*, to copy over; *tres-pass*, to overstep.

### III. PREFIXES FROM THE FRENCH

Most French words retain the Latin form of the common Latin prefixes. In cases in which we have both old and modern forms (as in the Latin *super*, shortened in French to *sur*, by the regular omission of a consonant between two vowels in Latin-French words) the French form of the prefix will usually be found with distinctively French stems: *sur-feit*, *sur-mise*, *sur-prise*, *sur-vey*.

These modified French forms are included in the preceding list.

### IV. ENGLISH PREFIXES

**a, of, on**: *a-kin*, *a-board*, *a-foot*. Special caution should be employed in assigning derivations to words containing this prefix, which has at least *thirteen different values* in English (see Greek *a*, Lat. *a*, *ab*, *ad*, *ex*). As an English prefix it may represent Anglo-Saxon *and*: *a-long* (A.S. *andlang*); Gothic *ur*: *a-rise*: A.S. *an*, one: *a-pace*, one pace.

**be, by, by, on**. This common prefix has a variety of meanings. It is used to intensify transitive verbs: *be-spatter*, *be-sprinkle*; with intransitive verbs to make transitive verbs:

*be-think*; with nouns and adjectives to make transitive verbs: *be-jewel*, *be-siege*, *be-dim*; as an element of nouns, prepositions, and adverbs, *be-half*, *by-word*, *be-fore*.

**for**, from: *for-bid*, to bid from. It has also an intensive force: *for-lorn*, quite lost. *Forego* is a mistaken spelling for *forgo*.

**fore**, before, in front: *fore-bode*, *fore-ground*.

**gain**, against: *gain-say*, to speak against. Compare *a-gain*.

**mis**, wrong, badly: *mis-deed*, *mis-take* (not to be confused with French *mis*- from Lat. *minus*).

**n** (A.S. *ne*), not: *n-one*, not one; *n-ever*, *n-either*, *n-or*.

**out**, **ut**, out, completely: *out-landish*, foreign; *ut-ter*, to give out (voice). In composition it sometimes has the force of *sur-pass*: *out-run*, to surpass in running.

1. **un**, not (= Lat. *in*, German *un*, negative): *un-couth*, unknown, strange. This prefix is freely used with French stems; its final letter is never assimilated: *un-merited*, *un-ruly*.

2. **un** (= German *ent*). A verbal prefix distinct from 1. *un*, denoting a reversed action: *un-lock*, *un-fold*.

**with**, against, back (German *wider*): *with-stand*, to stand against; *with-hold*, to hold back.

NOTE. — The independent words *after*, *in*, *over*, *up*, etc., retain their usual meanings in composition, and therefore need not be treated here.

The student should now be able to account for the prefix and stem of every word in the following list: —

|           |            |           |            |
|-----------|------------|-----------|------------|
| transform | contrite   | dissect   | biped      |
| reply     | degrade    | adverse   | subscribe  |
| protest   | bicycle    | precede   | permanent  |
| support   | prologue   | duplicity | polytheism |
| invert    | persuade   | interrupt | inspect    |
| college   | recline    | assist    | postpone   |
| antipodes | collection | catalogue | transfer   |

|               |                                 |             |            |
|---------------|---------------------------------|-------------|------------|
| repent        | appetite                        | succor      | revolve    |
| transposition | program                         | deposit     | prelude    |
| define        | euphony                         | eloquence   | confidence |
| persecute     | bisect                          | admire      | illiterate |
| inquire       | deduct                          | report      | reject     |
| advent        | import                          | composition | survive    |
| benediction   | abuse                           | eccentric   | prefer     |
| subsequent    | provide                         | dispel      | arrogance  |
| comfort       | involve                         | application | repel      |
| educate       | benefactor                      | prepare     | promote    |
| correct       | distort                         | attract     | aspect     |
|               | iniquity (for <i>inequity</i> ) |             |            |

All analysis should be made without reference to former lists, and then verified by Webster's International or some other unabridged dictionary.

**Suffixes.** — We shall now examine the commoner suffixes in the same way, with regard to origin and meaning. These suffixes are given in the forms which they have gradually assumed in *English* in consequence of their frequent combination with certain final stem letters. Thus *i* in *-ic*, *s* in *-ism* and *-st*, *a*, *i*, *u* in *-able*, *-ible*, and *-uble* are in reality not portions of the endings, but belong to the stems to which these endings were joined.

## I. SUFFIXES FROM THE GREEK

**-ic** (French *-ique*, Old English, *-ick*). Adjective ending: *graphic*, *dramatic*, *egotistic*. Many adjectives thus formed are used as nouns (see p. 36): *arithmetic*, *music*. The modern plural noun-form *-ics* denotes a science: *physics*, *mathematics*. The ending *-ic* is frequently combined with Latin *-al*, *-ity*, to produce the endings *-ical*, *-icity*; *critical*, *electricity*.

**-ism, -ist**, see *-m, -t*.

**-ize, -ise**. Verb ending: *eulogize, criticise*.

**-m, -ma, -ism, -sm** (Greek *-ma* [stem *-mat*], *-mos*). Noun ending denoting an action, condition, or theory, or the result of an action: *rhythm, drama, Platonism, egotism, chasm*. In nouns ending in *-ma* (or *-m*, when shortened from *-ma*) the final *t* of the stem *-mat* reappears before the adjective ending *-ic*: *dramatic, prismatic*; but when the final *-m* represents the Greek *-mos*, the ending is added immediately to the stem: *rhythmic*. The ending *-ism* is often combined with Latin stems: *provincialism*.

**-sis**. Noun ending, denoting action: *genesis, analysis*.

**-sm, -st**, see *-m, -t*.

**-t, -st, -ist**. Noun ending, denoting the agent: *poet, iconoclast, dramatist*. The ending *-ist* is in very free use with stems of Latin and other origin: *naturalist*.

**-ter or -tre** (Greek *-tron*). Noun ending: *theater* or *theatre*.

**-y** (Greek *-ia*). Noun ending, forming abstract nouns: *surgery*.

## II. SUFFIXES FROM THE LATIN AND LATIN-FRENCH

**-able**, see *-ble*.

**-ace**, see *-ce*.

**-aceous** (Lat. *-aceus*). Adjective ending, used chiefly in botany and zoölogy: *herbaceous*.

**-acious**. Adjective ending, as if from Latin *-aciosus*; coined by adding the suffix *-ous* to stems in *-aci*: *pugnacious*.

**-acity** (Lat. *-acitat[em]*). Noun ending corresponding to the adjective ending *-acious*: *pugnacity*.

**-acy**, see *-ce*.

**-age** (Lat. *-aticum*). Noun ending, originally confined to French stems, now freely used with various stems: *advantage, foliage, breakage*.

**-ain**, see *-an*.

**-al** (Lat. *-alis*). Adjective and noun ending: *formal, animal*.



**-an, -ane, -ain, -ian** (Lat. *-annus, -ianus*). Adjective and noun endings: *human, humane, certain, Christian*.

**-ance, -ancy, -ence, -ency** (Lat. *-antia, -entia*). Noun endings corresponding to the adjective endings *-ant, -ent*: *observance, expectancy, obedience, dependency*.

**-aneous** (Lat. *-aneus*). Adjective ending: *contemporaneous*.

**-ant, -ent** (Lat. *-ant[em], -ent[em]*). Adjective and noun ending, = Eng. *-ing, -er*: *expectant, obedient, servant, continent*.

1. **-ar** (Lat. *-aris*). Adjective ending: *regular*.

2. **-ar, -ary, -ry, -ier, -eer, -er** (Lat. *-arius, -arium*). Noun ending: *vicar, secretary, sanctuary, vestry, chandelier, volunteer, saucer*.

1. **-ary, -arious, -arian** (Lat. *-arius*). Adjective ending: *necessary, precarious, riparian*.

2. **-ary**, see 2. **-ar**.

1. **-ate**, see *-t*.

2. **-ate** (Lat. *-at[us]*, ending of the fourth declension). Noun ending, denoting office: *senate, consulate*.

**-atic**, see *-ic*.

1. **-ble, -able, -ible** (Lat. *-bilis*). Adjective ending, in reality always *-ble*, affixed to stems ending in *a, i, u*: *admirable, audible, voluble*. It is combined in English with stems of any origin: *teachable, gullible*. Before the noun ending *-ty* it resumes the original form *-bili*: *volubility*.

2. **-ble**, see *-plex*.

**-ce, -cy, -ace, -ice** (Lat. *-tia, -cium, -tium, -ac[em], -ic[em]*). Noun ending: *diligence, infancy* (see *-ance*), *grace, sacrifice, palace, vice, furnace, pumice*.

**-cle** (Lat. *-culum*). Noun ending for diminutives: *particle*.

**-eer**, see 2. **-ar**.

**-el, -le** (Lat. *-ellus, -ulus*). Noun ending for diminutives: *libel, angle*.

**-ence, -ency**, see *-ance* and *-ce*.

**-ent**, see *-ant*.

**-ern** (Lat. *-ernus, -erna*). Noun and adjective ending: *subaltern, cavern*.

- ernal (Lat. *-ernalis*). Adjective ending: *infernal*.
- esce (Lat. *-esco*). Verb ending: *acquiesce*.
- ete, see *-t*.
- eur, see *-tor*.
- fy (Lat. *-ficō*). Verb ending: *magnify*.
- ian, see *-an*.
- ible, see *-ble*.
- ic, -ique, -tic, -atic (Lat. *-icus, -ticus*). Adjective ending: *public, unique, rustic, aquatic*.
- ice, see *-ce*.
- icious (Lat. *-iciosus*; also a coined ending). Adjective ending: *pernicious*. It is frequently a coined ending like *-acious* and *-ocious*: *judicious*.
- id (Lat. *-idus*). Adjective ending: *candid, fluid*.
- ier, see 2. *-ar*.
- ile, -il, -le (Lat. *-ilis*). Adjective ending: *fertile, Gentile, civil, gentle*.
- in, -ine (Lat. *-inus, -ina*). Adjective and noun ending: *Latin, feminine, rapine*.
- ion, -tion, -sion, -xion (Lat. *-ion[em]*). Noun ending: *union, completion, persuasion, complexion*.
- ise (Lat. *-itium*). Noun ending: *exercise*. As a verb ending it is identical with Greek *-ize*.
- ish. Verb ending of French derivation: *finish*.
- ism, see Greek *-ism*.
- itious (Lat. *-itiosus*). Adjective ending: *ambitious*.
- ity, see *-ty*.
- ive (Lat. *-ivus*). Adjective ending: *active, passive*.
- le, see *-el* and *-ile*.
- ment (Lat. *-ment[um]*). Noun ending: *ornament*.
- mony (Lat. *-monium*). Noun ending: *alimony, patrimony*.
- ocious. Adjective ending, as if from Latin *-ociosus*; coined by adding the suffix *-ous* to stems in *-oci*: *atrocious*.
- 1. -or (Lat. *-or*, French *-eur*). Noun ending, forming abstract nouns: *clamor, fervor*.

2. -or, see -tor.

-orium, -ory (Lat. -orium): *auditorium, factory*.

-orior, -ory (Lat. -orius). Adjective ending: *meritorious, predatory, advisory*.

-ory, see -orior, -orium.

-ose, see 2. -ous.

1. -ous (Lat. -us). Adjective ending: *credulous*.

2. -ous, -ose (Lat. -osus). Adjective ending: *religious, morose*.

See also -acious, -icious, -ocious.

-plex, -ple, -ble (Lat. -plex, fold (stem -plic)). Adjective ending: *complex, folded together; simple, onefold; double, twofold*.

-ry, see 2. -ar, and -y.

-se, see -t.

-sion, see -ion.

-sor, see -tor.

-sure, see -ture.

-t, -se, -ate, -ete, -ite (Lat. -t[um], -s[um], ending of perfect participle). Noun, adjective, and verb ending: *fact, perfect, reject; verse, reverse; private, complete, polite*.

-ter (Lat. -ter). Noun ending: *minister, master*.

-tery, -try, see -y.

-tic, see -ic.

-tion, see -ion.

-tor, -sor, -or, -eur (Lat. -tor, -sor; French -eur). Noun ending denoting the agent: *rector, divisor, emperor, amateur*.

-tude (Lat. -tud[inem]). Noun ending: *fortitude, multitude*.

-ture, -sure (Lat. -tura, -sura). Noun ending: *picture, measure*.

-ty, -ity (Lat. -tat[em]). Noun ending: *liberty, agility*.

-ure, see -ture.

-y, -tery, -try (Lat. -ia, -ium). Noun ending: *family, mastery, ministry*. This ending is freely used with English nouns of agency ending in -er: *bakery*. By analogy with the last class of words, this ending appears also, under the form -ery, with numerous stems: *cooking, snuggery, hen-nery*. See also -ance.

## III. ENGLISH SUFFIXES

- craft.** Noun ending denoting skill or trade: *statecraft, witchcraft*.
- d,** see *-th*.
- dom.** Noun ending denoting jurisdiction or quality: *kingdom, wisdom*.
- el, -le, -l.** Noun ending, usually diminutive: *kernel, bundle, apple, nail*.
1. **-en.** Noun, adjective, and verb ending: *maiden, wooden, brighten*.
2. **-en,** see *-n*.
1. **-er.** Noun ending, denoting agent, instrument, or inhabitant: *writer, stair (= riser), Londoner*.
2. **-er,** see 2. *-le*.
- ern.** Adjective ending: *southern (= south-running)*.
- ey,** see *-y*.
- fast.** Adjective ending: *steadfast, shamefaced* (corrupted form of *shamefast*, through a mistaken connection with *face*).
- fold.** Adjective ending: *twofold, manifold*.
- ful.** Adjective and noun ending: *hopeful, cupful*.
- hood,** condition (A.S. *-hād*). Noun ending: *childhood, priesthood*.
- ile,** see 3. *-le*.
1. **-ing** (A.S. *-ung*). Verbal noun ending: *traveling, clothing*.
2. **-ing,** son, part. Noun ending: *king* (A.S. *cýning*), *farthing*.
- ish, -sh** (A.S. *-isc*). Adjective ending: *heathenish, Danish, French (= Frankish), fresh*. (It has no connection with the *-ish* of *punish*, etc.)
- k.** Verb ending, usually frequentative: *hark*.
- kin.** Diminutive noun ending: *napkin, manikin*.
1. **-le, -l,** see *-el*.
2. **-le, -l, -er.** Verb ending, usually frequentative: *sparkle, kneel, chatter*.
3. **-le, -il.** Adjective ending: *idle, evil*.
- less,** without. Adjective ending: *godless, hopeless*.

- like, -ly (A.S. *-lic*). Adjective ending: *godlike, godly*.
- ling. Diminutive noun ending: *gosling, worldling, darling*.
- m, -me, -om. Noun ending: *room, dream, home, bottom*.
- n, -en, -on. Noun ending: *horn, oven, weapon*.
- ness. Noun ending: *loveliness*.
- om, see -m.
- on, see -n.
- sh, see -ish.
- ship, state (A.S. *-scipe*). Noun ending: *friendship, worship*.
- some. Adjective ending: *meddlesome, handsome*.
- stead, place. Noun ending: *bedstead, homestead*.
- ster. Noun ending, originally feminine, but now equivalent to  
-er: *youngster, teamster*. The only word in which it retains  
a feminine meaning is *spinster*.
- t, see -th.
- ter, see -ther.
- th, -t, -d. Noun and adjective ending: *birth, height, blood;*  
*south, soft, dead*.
- ther, -ter, -der. Noun ending: *father, daughter, murder*.
- ward. Adjective ending: *forward, heavenward*.
- y, -ey (A.S. *-ig*). Noun and adjective ending: *body, honey,*  
*crafty*.

Let the student identify all elements (stems, prefixes, suffixes) in each of the following words, giving meanings both of elements and of derivatives: —

|             |            |            |            |
|-------------|------------|------------|------------|
| educate     | mission    | sentence   | antecedent |
| beneficence | victor     | regent     | vertical   |
| century     | usage      | fragment   | precedent  |
| vivacious   | convenient | mental     | credible   |
| eulogistic  | valor      | degenerate | gradual    |
| compassion  | opponent   | inventor   | elegance   |
| diffident   | specific   | penitent   | immediate  |
| science     | providence | permanent  | liberal    |
| generic     | scientific | spectator  | complacent |

|              |           |              |            |
|--------------|-----------|--------------|------------|
| hospital     | visible   | presentiment | competence |
| corruptible  | servant   | mortal       | fragile    |
| efficient    | confident | repentance   | revision   |
| literary     | division  | vocal        | eloquent   |
| local        | sacrament | vision       | incident   |
| deficient    | testimony | immortalize  | audience   |
| circumstance | position  | eulogist     | sentiment  |
| temporary    | maternal  | alliteration | deducible  |

**Weakening.** — We have seen how stems, once independent, have weakened into prefixes or suffixes; in the lists given, we have noticed that many of the suffixes themselves, in passing from one language to another, through the lapse of time and through carelessness of pronunciation, have become so much shorter as to be hardly recognizable; e.g., the suffix *-osus* in Latin was added to noun stems, to form adjectives denoting usually the presence of a quality, or its abundance; as *religiosus*, *odiosus* = *religion-ful*, *hate-ful*. The modern forms of this suffix (French *-eux*, English *-ous*) have been contracted into one syllable, simply for easier pronunciation.

The weakening of grammatical endings which belonged originally to Latin and Teutonic inflections is a marked characteristic of the English language.

For example, the final *-a* of Latin nouns of the first declension appears in English oftenest as a mere silent *e*: thus Latin *Roma*, *rosa* become English *Rome*, *rose*.

#### QUESTIONS ON CHAPTER IV

1. What is a Monosyllabic Language?
2. What are the two general methods of inflection? Illustrate in English. Give an original illustration in the two classes of noun plurals.



3. What are two ways of forming new words?

4. Through what stages may a word pass from a compound word to a simple one; i.e., how may the less important element lose its independence?

5. Find in the Dictionary lists of derivatives from the prefixes given on pages 52-56. (The length of the lists may be regulated by each teacher according to the number of lessons devoted to this chapter.)

6. Write similar lists of derivatives from the suffixes given on pages 57-63, using the following stems:—

|          |          |             |         |
|----------|----------|-------------|---------|
| sweet-   | pati-    | recti-      | listen- |
| achieve- | bright-  | sess-       | dimin-  |
| ami-     | atone-   | character-  | puri-   |
| compat-  | machin-  | hindr-      | basket- |
| farin-   | fam-     | civil-      | execut- |
| effic-   | Rom-     | oper-       | law-    |
| felic-   | rust-    | tire-       | duck-   |
| ver-     | pilgrim- | correspond- | fert-   |
| poet-    | classi-  | fear-       | urb-    |
| chival-  | earl-    | brook-      | advert- |
| consist- | desue-   | grati-      | mod-    |
| ferv-    | command- | fellow-     | Janu-   |

7. What further weakening takes place in many cases, after a stem has become a mere suffix?

#### TOPICS IN CONNECTION WITH CHAPTER IV

- I. General difference between prepositions used separately or as verb prefixes. Compare *write upon*, *inscribe*. Compare also separable and inseparable prefixes in German.
- II. Irregularities of English formations; e.g., why do not all adjectives in *-ant* correspond to nouns in *-ance*, and all adjectives in *-ent* to nouns in *-ence*?

## CHAPTER V

### THE SPELLING OF LATIN-ENGLISH

English is proverbially irregular in spelling; yet its Latin element has kept certain original distinctions, a knowledge of which makes certain points in our spelling intelligible. Some typical distinctions of this kind we shall now examine, in two groups: 1. those based on the characteristic vowels of the Latin conjugations, especially from those of the participles in each conjugation; 2. those based on the characteristic stems of the Latin declensions.

**1. Derivatives from Verb Stems.**—Many of our nouns, adjectives, and verbs are based on Latin verb forms, particularly on the stems of the present and perfect participles. A general scheme of the vowels belonging to these in each conjugation will help to make our spelling seem more reasonable, even in those cases in which the pronunciation gives no key to the spelling. The characteristic vowel is made prominent by heavy type.

| CONJUGATION | PRES. PART. STEM | CORRESPONDING ENGLISH SUFFIX |       |         |  |
|-------------|------------------|------------------------------|-------|---------|--|
| I           | ant(em)          | ant                          | ance  | (ancy)  |  |
| II          | ent(em)          | ent                          | ence  | (ency)  |  |
| III         | ent(em)          | ent                          | ence  | (ency)  |  |
| IV          | ient(em)         | ient                         | ience | (iency) |  |

| CONJUGATION | PERF. PART. STEM | CORRESPONDING ENGLISH SUFFIX |       |      |             |
|-------------|------------------|------------------------------|-------|------|-------------|
| I           | at(um)           | ate                          | ation | ator | ative atory |
| II          | et(um)           | ete                          | etion |      | etive itory |

| CONJUGATION | PRF. PART. STEM | CORRESPONDING ENGLISH SUFFIX |       |      |       |       |
|-------------|-----------------|------------------------------|-------|------|-------|-------|
| II          | it(um)          | ite                          | ition | itor | itive | itory |
| III         | t(um)           | t(e)                         | tion  | tor  | tive  | tory  |
|             | s(um)           | s(e)                         | sion  | sor  | sive  | sory  |
| IV          | it(um)          | it(e)                        | ition | itor | itive | itory |

It will be noticed that the vowels before the participial sign *-nt* are the same in English and Latin.

### TYPICAL DERIVATIVES

*First Conjugation Verbs:* expectant, acceptance, vacancy; accommodate, acceleration, orator, administrative, anticipatory.

*Second Conjugation Verbs:* permanent, adherence, decency; complete, completion, admonition, monitory.

*Third Conjugation Verbs:* regent, affluence, agency; act, direction, actor, active, factory; verse, recess, admission, confusion, divisor, excessive, cursory.

*Fourth Conjugation Verbs:* expedient, experience, expediency; advent, finite, expedition, auditor, infinitive, auditory.

In cases of irregular perfect participles, our spelling often follows the original; e.g., from *pello*, *pulsum*, we have *impel*, *impulse*.

**Exceptions.** — Here must be noted a class of words in *-ant*, coming from verbs of other conjugations than the first, through the old French use of *-ant* in all cases. The following are from verbs of the second and third conjugations, and would, if taken directly from the Latin, be written *-ent*: —

|           |           |         |
|-----------|-----------|---------|
| ascendant | defendant | tenant  |
| attendant | repentant | valiant |

**Exercise.** — Form and explain the spelling of derivatives from the following stems, stating the conjugation to which they are to be referred: —

*consist; pati, pass; affirm; agglomer; conflu, influ; aggreg; despond; imman; immin; alien; pend; alliter; transi; altern; constitu; correspond; alterc; delinqu; impend; impud; altern; amalgam; diffid; effici; amat; ambul; excell; expon; intellig; amplific; anim; annihil; preced; also from the following irregular participle stems: solut, absolut; accret; acquisit; illat.*

**Adjectives in -ble.** — The Latin adjective ending *-bilis* took the form *-abilis* with verb stems of the first conjugation, and the form *-ibilis* with others. In English, verbs, adjectives, and nouns in *-ate* and *-ation*, from stems of the first conjugation, are accompanied by adjectives in *-able*, while those from stems of the second, third, and fourth conjugations have adjectives in *-ible*.

| I CONJ.    | II CONJ. | III CONJ.  | IV CONJ. |
|------------|----------|------------|----------|
| acceptable | horrible | admissible | audible  |
| venerable  | visible  | invincible | sensible |

As in the case of *-ant* and *-ent*, Old French used *-able* indiscriminately for stems of all conjugations; we have thus in English many adjectives in *-able*, *not* derived from stems of the first conjugation, but taken from French forms in *-able*. Others are formed simply by adding *-able* to an English verb.

|            |             |           |
|------------|-------------|-----------|
| preferable | preventable | breakable |
| tenable    | answerable  | enjoyable |

**2. Derivatives from Noun Stems.** — The spelling of our words derived from Latin nouns and adjectives may often be explained by reference to the stem rather than to the nominative form to which the derivation is referred in most Dictionaries. This will be seen by study of the following table: —

| NOMINATIVE FORM,<br>LATIN WORD | STEM     | ENGLISH DERIVATIVE |
|--------------------------------|----------|--------------------|
| vetus                          | veter-   | veter-an           |
| rex                            | reg-     | reg-al             |
| caput                          | capit-   | capit-al           |
| genus                          | gener-   | gener-al           |
| tempus                         | tempor-  | tempor-al          |
| mors                           | mort-    | mort-al            |
| simplex                        | simplic- | simplic-ity        |
| corpus                         | corpor-  | corpor-al          |
| princeps                       | princip- | princip-al         |
| miles                          | milit-   | milit-ary          |

**Weakened Forms.** — Many words, through the weakening or shortening processes of language change, have become more abbreviated in sound than in spelling. The silent letters thus retained seem quite irrational, unless referred to the Latin original; e.g., *debtor*, from Latin *debitor*. The same principle may be seen at work in words of English origin, as in *knee*, *know*, *would*. For detailed study of these changes, Skeat's Etymological Dictionary is specially recommended to teachers and advanced students.

The aim of this chapter has been to give to students that have not studied Latin a glimpse into the influence of Latin Grammar upon English spelling, and to encourage those that know Latin Grammar to make farther research in the directions pointed out. If the class has done elementary Latin work, several lessons may be well employed at this point, in enlarging the lists above.

It is, unfortunately, impossible to give similar references at this point to Anglo-Saxon grammar, as the pupils have usually had no basis for such work. Such study, if time were taken for it, would throw equal light upon the spelling of Saxon derivatives.

## CHAPTER VI

### GROWTH AND CHANGE IN THE MEANING OF WORDS

**Development of Meanings.**—We have but to look, in such a dictionary as Webster's International, at the list of meanings under many a common word, to see that a word lives, grows, changes, as does language in general. Let us take a few of the simple names for the parts of the human body, and trace the meanings (some of which are now obsolete) through which they have passed.

#### HEAD

1. Original physical meaning.
2. Part of an inanimate object, resembling an animal's head:  
*head* of a pin.
3. Part of an inanimate object associated with a man's head:  
*head* of a bed.
4. The conspicuous part of an organized body, as is the animal's head in relation to its body: *head* of an army.
5. In counting, an individual: thirty *head* of cattle.
6. The brain (not physical, but mental): a clear *head*.

In order to study the spreading out of this single word into its various meanings, we must have a clear notion of the principal classes of Metaphor (in review, or anticipation, as the case may be, of the study of Rhetoric, to which figures of speech properly belong).

The word *metaphor* is from two Greek words,—the



stem *phor* = Latin *fer*, to carry, and the preposition *meta*, beyond. A metaphor is a carrying of a word beyond its old meaning.

**Principles of Change.** — The new meaning must be based on the old, in one or other of the following respects: —

1. Physical likeness.
2. Association.
3. Likeness of relation.
4. The conspicuous part, for the whole.
5. The mental, for the corresponding physical.

If the six definitions of *head* be studied with reference to these principles of metaphor, the first definition will be found to have passed over into the second, on the principle marked 1; the second into the third, on the principle marked 2, etc.

1. The "head" of a pin *looks like* the head of an animate body, and so suggests to the mind the use of the same word.
2. The "head" of a bed (or of a table) is so called because the mind *associates* it with the human head (Principle 1) or with the head of a family (Principle 2).
3. The "head" of an army is its leading member, as is the head of a human body. This is an equality of *relations*, and may be expressed in mathematical proportion: —

*head of army : army :: head of man : man.*

4. A "head" of sheep, used for the whole sheep, is a natural use of the part which first catches the eye, for the whole, as in counting. Compare "a sail," used for "a ship"; also, a visible outside used for an invisible inside, as in the expression, "The kettle boils."
5. A clear "head" is one example of the commonest of all metaphors, — the transfer from *physical* to *mental* or *spiritual* meanings. This point we shall now take up more fully.

**Change from Physical Meaning to Mental.** — In the language of a child or of a nation, the naming of physical things comes first. By physical things we mean simply things that are known by the physical senses. Now there are correspondences between the impressions made upon the senses and those made upon the mind or spirit. When there comes a need for naming these mental and spiritual things, it is easy to transfer the words already in use, from the physical to the corresponding mental or spiritual impressions.

For instance, there is a spiritual glow caused by human kindness, which corresponds to the bodily glow felt from physical heat. So we say that a man has warm *hands* — and then, that he has a warm *heart*. The principle marked 2 above is of the association of two *physical* things; this transfer from the physical to the spiritual is simply a carrying out of the same principle, — the association of the *spiritual* and *physical*.

A very large proportion of our adjectives descriptive of spiritual or mental states, and of our nouns naming such states, had first a purely physical application. But before taking up this class of words, which are largely Latin, we may finish our study of the simple Saxon names of the parts of the body: —

The six definitions given for the word *head* were used to illustrate the five classes of metaphor. There are a few other meanings, easily to be classified: — we should keep in mind, however, that the list of definitions is not developed in strict order, each new meaning from its predecessor; but that there is the irregularity of natural growth, so that care must be taken to trace each use to its real beginning. Sometimes a very late meaning is taken directly from the first definition of the word.

7. Source, fountain: *head* of the Nile (physical metaphor from Definition 1).
8. A separate part of a discourse: to treat a subject under four *heads* (mental metaphor from Definition 4).
9. Crisis: to come to a *head* (mental metaphor from Definition 1).

We have also the idioms:—

*Head and ears* in debt (metaphor, transferring an immersion from the physical to the invisible).

*To make head against* (metaphor, transferring resistance in the same way).

### FOOT

1. Original physical meaning.
2. Part of an inanimate object, resembling an animal's foot: *foot* of a chair.
3. Lowest part, foundation: *foot* of a mountain.
4. Basis, plan: "upon the *foot* of dry reason" (obsolete).
5. Rank, position = footing (rare).
6. Measure = 12 inches (another class of metaphor, the exact for the inexact. Physical metaphor from Definition 1).
7. Foot-soldiers: "Horse, *foot*, and dragoons."
8. Measure used in scanning verse: metaphor from Definition 6.

### Idioms

*On foot.*

*To set on foot* = to originate.

### ARM

1. Original physical meaning.
2. The part of an inanimate object resembling the human arm: *arm* of a windmill.
3. The part of an inanimate object associated with the human arm: *arm* of a chair.
4. Power: the secular *arm*.

*Idiom**At arm's length.*

## HAND

1. Original physical meaning.
2. Part of an inanimate object, resembling the human hand:  
*hands* of a clock.
3. Measure = 4 inches (used in measuring horses).
4. Side: on the right *hand*.
5. Side, in mental application: on the one *hand*.
6. Power: to try one's *hand*.
7. Actual performance: it is his *hand*.
8. Servant: twenty *hands* in the field (the essential part for the whole).
9. Handwriting.

*Idioms**In his hands* = in his possession.*Hand and seal* = contract.*To have a hand in* = to be concerned in.*To wash one's hands of* = to shake off responsibility.*To be hand and glove with* = intimate connection.*To live from hand to mouth* = without store or resources.

## EYE

1. Original physical meaning.
2. Part of an inanimate object, resembling the eye of an animal: *eye* of a needle.
3. Power of seeing: an *eye* for beauty.
4. Observation: under the *eye* of the master.
5. Resembling the human eye in importance or beauty: the *eye* of day; compare the second example.

*Idioms**To have an eye to* = to be on the watch for.*To keep an eye on* = to watch over.

## TONGUE

1. Part of the body.
2. Words, as opposed to thoughts or actions: "Let us not love in word neither in *tongue*."
3. Speech, language: mother *tongue*.
4. A tribe or nation, as distinguished by their speech: all nations and *tongues*.
5. Part of an inanimate object, resembling in form or position an animal's tongue: *tongue* of a buckle; *tongue* of land.

Some other simple words with variety of meaning: —

## COURT

1. An inclosed space.
2. A place (from the idea of exclusiveness and protection: Principle 1).
3. The body of persons forming the retinue of a ruler.
4. The assembly of these persons: to hold *court*.
5. Conduct designed to gain favor (metaphor from association): to pay *court*.
6. A hall or place where justice is administered.
7. The persons engaged in the administration of justice.

## SET

1. To seat, give place to: to *set* a trunk down.
2. To attach: to *set* one's affections on.
3. To put into a state: to *set* one thinking.
4. To fix firmly: to *set* one's features, *set* a jewel.
5. To appoint, fix: to *set* a time.
6. To regulate: to *set* a watch, *set* a bone.
7. To fit: to *set* words to music.
8. To stud: to *set* with diamonds.
9. To point out (of hunting dogs).

Transfer of Meaning in Saxon and in Latin Words. — It is now clear that in our Saxon English we can trace within

the limits of an English dictionary the transfer of words from the earlier and simpler to the later and more complicated meanings ; usually also, from a physical to a mental application. In the case of Latin English, our English dictionary often tells only the latter half of the story. It is to be remembered that the Latin was a finished language when we took so largely from it ; and that, having already our own words for the simpler ideas, especially in physical meanings, we in most cases retained them, borrowing the Latin words in their later metaphorical uses. To find the first uses of these words we must go to a Latin dictionary, and we shall see that the older Roman uses of a word throw much light on the English derivatives therefrom.

A familiar example of this transfer is the word *intend*. Originally this word had the sense of a physical *stretching toward* something. This physical meaning we find in the English dictionary, but it is marked obsolete, and stands there only to show that it never succeeded in displacing a good Saxon word. Only the metaphorical sense of *bending the mind or will upon* has come into English use. In Latin, the two meanings stand side by side.

This metaphorical basis of our mental and spiritual vocabulary is a favorite subject with many great writers. Carlyle (*Sartor Resartus* and *Hero Worship*) and Ruskin (*Sesame and Lilies*) stop often to discuss the facts of human thought and feeling as proved by these metaphors. Archbishop Trench treats the subject more technically in his *Study of Words*. The student is strongly advised to do some reading on the subject at this point, as we have room here for only a few striking illustrations.

In classifying these words, there is often a doubt as to whether a word has a fixed metaphorical sense, or is simply capable of metaphorical use. This confusion, and



the question of degree that enters into the steps between literal and metaphorical uses, will give a chance for open and free discussion as to the following classification.

Stem *vert, vers*. Physical: *invert, obverse*. Mental: *advert, adverse, aversion, controvert, controversy, converse, inadvertence, inverse, pervert, perverse, revert, version*. Both uses: *avert, convert, divert, reverse*.

To *invert* a cup. The *obverse* of a coin. To *advert* to a subject. *Aversion* to society. He *converses* fluently. The theory was *controverted*; a political *controversy*. To *inverse* order. To *revert* to the subject through *inadvertence*. To *pervert* one's meaning; a *perverse* character. His *version* of the story. To *avert* a blow; to *avert* a misfortune. To *convert* water into steam; to *convert* the heathen. The stream is *diverted* from its course; the mind is *diverted* by recreation. To *reverse* an engine; the judge *reverses* his decision.

In a similar manner illustrate the uses of derivatives from the following stems:—

Stem *vid, vis*. Physical: *visible*. Mental: *provide, providence*. Both uses: *vision, divide, evident, provision*.

Stem *spec, spic, spect*. Physical: *spectacle, spectator, spectrum, specter*. Mental: *circumspect, expect, prospective, respect, retrospect, speculative, suspect, suspicious*. Both uses: *inspect, prospect*.

Stem *ven, vent*. Physical: *advent, convent*. Mental: *convenient, event, invent, prevent*. Both uses: *convention, invention*.

Stem *cap, cept*. Physical: *capacious, receipt*. Mental: *deceive, deceptive, receptive*. Both uses: *capable, captive, perceive, perception, receive, reception*.

Stem *solv, solut*. Physical: —. Mental: *solve, dissolute, resolve, resolution*. Both uses: *solution, dissolve, dissolution*.

Several lessons could be occupied profitably with a careful study of the metaphorical uses of words in a connected

passage from any essay or text-book on psychology. Take, for instance, such a passage as this, from Hamerton's *Intellectual Life*:—

“The privilege of limiting their studies to one or two branches of knowledge belonged to earlier ages, and every successive accumulation of the world's knowledge has gradually lessened it.”

1. *Privilege*. The original Latin meaning was “a bill or ordinance in favor of an individual,” a *privi-law*. In this meaning Chaucer used the word, yet we hardly know it as an English use. The metaphor in our present use of it consists in the transfer of meaning, from the personal advantage gained by a particular law, to the looser sense of an advantage allowed, whether by law or mere custom or unofficial permission, to one person or class of persons as compared with others.

2. *Limiting*. This word is connected with the Latin *limen*, a threshold. In its early use in English *limit* was a *crosspath* between fields; hence, a *boundary*. The word has simply been transferred from the physical to the mental, and the dictionary recognizes both uses, for that which is measured by the eye, and for that which is measured by the mind.

3. *Studies*. The Latin *studium* meant *zeal* or *eagerness*. The later Latin meaning, which was taken over into English, can be plainly traced, however, to the earlier,—a zealous application of the mind to a particular object, as in the phrase “Study to show yourself approved unto God.” The noun *study* has developed various meanings,—1, the *act*; 2, the thing studied; 3, as used in the arts and in music (cf. French *étude*); 4, a room devoted to study.

4. *Successive*. The word *succeed* is a case in which we have borrowed both literal and metaphorical meanings from Latin. The first meaning was *to go close up to*, or *advance*; from this comes the Latin use which we have in the sentence, “The son succeeds his father.” Then came the derived meaning to

*advance*, in the sense of to *prosper*; as we say "The plan succeeded." For these two meanings we have distinct adjectives: *successive* = *following*, and *successful* = *prosperous*.

5. *Accumulation*. The Latin word meant to *heap up*, as earth into a mound. The metaphor is a simple transfer from physical to mental.

6. *Gradually*. From Latin *gradus*, a step. There was an early English use of this word, from Church Latin, for a book of hymns sung on the steps of the pulpit. In our use of *gradual*, we have the simple transfer of the first Latin meaning from the physical to the mental, — *step* = *degree*.

**History traced in the Growth of Words.** — It will readily be seen that we can go deeply into the history of a nation, and get an insight into its peculiar characteristics, simply by studying the history of its words and by watching them adapt themselves to new needs. We can even read in words the actual events in history. For instance, the counties of England were formerly divided into 'Hundreds,' each of a hundred families. The division still exists, though in some of the 'hundreds' are hundreds of thousands of families, while others have scarcely grown beyond their original number. In parts of this country settled by the English, we find traces of this old custom; e.g., 'Bermuda Hundred,' a settlement in Virginia.

This stretching of an old name, geographically, has often been based on error, and kept up for convenience; as in the case of our American natives, called *Indians*.

**Narrowing of Meaning.** — The growth of language does not always imply enlargement of meaning. On the contrary, a word may lose one or more of its uses. This process is due mainly to the influence of other words having almost the same meaning and needing to be distinguished. It belongs, therefore, to the chapter on Synonyms.

## QUESTIONS ON CHAPTER VI

1. Is there any parallel between the life of a word and the life of language in general?

2. Give six meanings of the word *head*.

3. Show how the meanings are related, and explain the metaphor in each case.

4. Define Metaphor in general, and in the five special cases illustrated.

5. Give some original illustrations of the transfer from physical to mental senses.

6. Give the additional meanings and idiomatic uses of *head*.

7. Account for the definitions of *foot*, *arm*, *hand*, *eye*, *tongue*, *court*, *set*.

8. Why are the metaphorical meanings in words of Latin origin less evident than in Saxon words?

9. How are words for mental and spiritual use usually developed?

10. Write sentences, using words given in the table of Latin derivatives.

11. For illustrations of curious and interesting word-derivations, see the following words:—

|         |           |            |           |
|---------|-----------|------------|-----------|
| algebra | boudoir   | naughty    | spider    |
| thimble | magnolia  | broadcloth | aster     |
| amount  | dahlia    | gingham    | asterix   |
| buff    | fuchsia   | damask     | dandelion |
| angel   | meander   | imp        | gas       |
| insect  | ostracize | academy    | squirrel  |
| bedlam  | squash    | nabob      | rosary    |
| dunce   | cathedral | diamond    | mosaic    |
| jonquil | calomel   | flute      | dactyl    |
| onyx    | fresco    | date       | cardinal  |

Gotham, as humorously applied to New York

12. Find some other examples of curious derivation among names of flowers, gems, and cloths.

## TOPICS IN CONNECTION WITH CHAPTER VI

- I. A paper on a child's learning to speak, illustrating the widening of word-meanings.
- II. Give results of research into the history of the following words:—

|         |             |              |             |
|---------|-------------|--------------|-------------|
| canon   | fume        | inflame      | precipitate |
| spirit  | tribulation | Presbyterian | climax      |
| digress | direct      | Methodist    | text        |
| strain  | distort     | Catholic     | transparent |
| mass    | report      | heretic      | journal     |
| order   | taste       | kind         | tandem      |
| class   | gazette     | volume       | album       |

- III. Words whose changes in meaning mark historic facts,—

|         |           |          |          |
|---------|-----------|----------|----------|
| pagan   | cicerone  | idiot    | dunce    |
| villain | pantaloon | volume   | rubric   |
| civil   | pedagogue | colossal | infantry |
| czar    | post      |          |          |

- IV. Words whose meaning arose from error,—

|            |         |            |          |
|------------|---------|------------|----------|
| humor      | Gothic  | turkey     | amethyst |
| melancholy | leopard | disastrous | empyrean |

- V. Geographical names preserving facts of early settlement.

Cf. the large variety of town and river names in the United States; also, especially, the names of the states, *Virginia, Georgia, Delaware, New York, New Jersey, Carolina.*

## CHAPTER VII

### LATIN AND SAXON ENGLISH

**Effect of the Latin and Saxon Elements.** — It is the presence of these two elements in our English that makes it the rich and beautiful language it is. The short, simple, everyday Saxon words are like farmers and shoemakers and carpenters, without whom a country could not get on at all; while the Latin words — longer, more elaborate, and more scholarly — are like what we call professional men, who go more broadly into abstract questions of Religion, Science, Art, and bring a finer culture to the national thought and taste.

**Character of the Saxon Element.** — Most of the words of home life and of constant, daily use are Saxon; and to use Latin for these things is not in good taste. Just because these words have been dear and familiar to us from childhood, they move us more quickly and surely than do their Latin synonyms. Almost all the little words that we *have* to use in common speech are Saxon: such words as *a, an; the, this, that; and, but, for, too; from, by, with, in, at, to; who, which, what; I, you, he, she, it*; most of our words for home life, *father, mother, brother, sister, fire, hearth*, are Saxon in shape and association, even when akin to Latin stems; the common verbs, *go, come, run, hurry, shut, open, find, lose, love, hate*, and the adjectives, *good, bad, true, sweet, sour, strong, weak*, are Saxon.



The different effect of Latin and Saxon words derived from the same Indo-European stem can be seen in *fatherly* and *paternal*. These words have equally necessary uses,—the one for the home, the other for legal relations as well.

**Choice between Latin and Saxon Words.**—Some students of language have told us that, as a rule, Saxon words are better than Latin words. But, like most sweeping statements, this needs modifying. The choice between Latin and Saxon must depend on several things: on the subject; on the audience; and on the aim of the speaker, that is, whether the result aimed at is simple or complex. As a general law, Saxon goes straighter to the heart and mind, and so arouses more directly a simple idea or feeling; while Latin is more accurate for the making of subtle distinctions, and more profound for the arousing of deliberate or complex emotion.

**Latin the Language of Exact Science.**—For instance, those scientists that tell us most emphatically that Saxon words are better than Latin find the need of Latin words when they try to make this very distinction a scientific and scholarly one. The Latin words have been used by scientists because of their greater exactness; and to use Saxon words in place of these accepted Latin terms would sound loose and unscientific. The great advocate of Saxon words, Mr. Herbert Spencer, in writing on *Education*, calls one section "*Physical Education*," not "*Up-bringing of the Body*"; and a sentence from this essay will show fairly enough his own choice of words,—

"This physical reaction being certain, the question is, whether the gain resulting from the extra culture is equivalent to the loss; whether defect of bodily growth, or the want of that structural perfection which gives high vigor and endurance, is compensated for by the additional knowledge gained."

In this case there was good reason for using so many Latin words; we can find but a clumsy Saxon substitute for the passage, —

“As an answering weakness of body is bound to follow, we may ask whether the gain we get from that much more mind-training makes up for this loss; whether the gain in knowledge makes up for the lack in bodily growth, or the want of that fulness of frame which gives strength and freshness.”

Aside from faults of translation, the passage has suffered in two ways. We miss, first, the exactness of the original; second, the associations which make the scientific terms suggestive. Let us study these two points somewhat more closely.

The Saxon constructions are looser and wordier, and so give to the ear an effect of looser and less concise thinking. The words have an everyday usage which is inexact and untrained, even variable; so that their meaning is open to discussion, if closely questioned. Take the phrase “structural perfection”; there is no Saxon word for *perfection*; and *structure* in the scientific sense is absolutely exact, while *frame* might mean vaguely the outline of the bone structure, as when we say, “a man of large frame.”

For the words *reaction*, *resulting*, *equivalent*, in their scientific meaning, there is no Saxon. It is impossible to give them accurate definition in Saxon words. (Compare one of the Imperial Dictionary definitions of *reaction*: “Depression or exhaustion consequent on excessive excitement or stimulation.”) Again, each of these three words, as used by Mr. Spencer, is a host in itself. Each calls up to the trained mind a set of laws which really furnish the key to his whole argument. This

force is lost when Saxon synonyms are used. Accordingly we may say that when a scientist is speaking of scientific subjects to scientifically trained minds, it is his wisest economy of language to use Latin terms. And if, for the sake of reaching untrained minds, he uses Saxon words, it is at the cost of exactness and force.

The choice, we repeat, between Latin and Saxon words, depends on the class of subject, on the intelligence of the hearer, and on the aim of the speaker. Mr. Spencer, writing on a scientific subject, appealing mainly to trained minds, with a view to argumentative persuasion and conclusion, made wise choice of Latin.

**Proper Use of Saxon Words.** — Let us now look at an equally wise choice of Saxon, from a poem of Sidney Lanier's. The writer's wish here is to arouse a feeling which, though vast and deep, is perfectly simple: —

“As the marsh-hen secretly builds on the watery sod,  
Behold, I will build me a nest on the greatness of God;  
I will fly in the greatness of God, as the marsh-hen flies  
In the freedom that fills all the space 'twixt the marsh and  
the skies;  
By so many roots as the marsh-grass sends in the sod,  
I will heartily lay me ahold on the greatness of God.”

Put this picturesque and musical Saxon into Latin (we will not go so far as to give the hen her scientific name) and the passage is ruined: —

“As the marsh-hen constructs her abode on the aqueous sod,  
Observe, I my nest will erect on the power of God.”

The words, *construct*, *aqueous*, *observe*, *power*, *erect*, are not voluminous words; they are simple enough and easily understood. But they are contemplative, mental words,

fitted to a scientific narrative; not sympathetic, picturesque words, playing upon the imagination and the heart.

In the present century, Tennyson is the great master of the music of Saxon words; study this passage from *In Memoriam*: —

“This truth came born with bier and pall,  
I felt it when I sorrowed most,  
’Tis better to have loved and lost,  
Than never to have loved at all.

“But I remained, whose hopes were dim,  
Whose life, whose thoughts, were little worth,  
To wander on a darkened earth,  
Where all things round me breathed of him.”

**Proportion of Latin and Saxon Vocabulary at Different Periods.** — The proportion of Latin and Saxon English to be found in representative writers, differs very markedly at various periods of the history of the language. In the seventeenth and eighteenth centuries, as represented by Milton and Samuel Johnson, and even in the earlier half of the nineteenth, as represented by Macaulay, the preponderance of Greek and Latin in a gentleman’s education is naturally shown in the Latin-English style thus developed. But in the last few decades, there has been developed a tendency toward the use of “good Saxon.” We have spoken of the fact that the scientific terminology is largely Latin; yet, as a class, men trained in the natural sciences, use a simpler English than do men trained in the classics; and, setting aside the technical terms, about which scientists have no choice, or a difficult one, we find a more purely Saxon English in essays on scientific subjects than in literary and critical essays. Many of the

latest writers of general literature, however, recognize the value of a Saxon vocabulary in securing the charm and force of simplicity, wherever simplicity is possible.

ILLUSTRATIONS OF ENGLISH, TO BE STUDIED WITH REFERENCE TO  
LATIN AND SAXON WORDING. (See Question 11, page 92)

Let us examine some passages from English writers, of different periods and in different fields, with reference to this use of Latin or Saxon English, remembering to take into account always (1) the character of the theme; (2) the fashion of the writer's age. For an English that would in a scientific work be strongly Saxon, might in a poem on Nature be unduly Latin. And an essay that in the seventeenth century would be markedly Saxon, might now strike us as characteristically Latin.

1. The Exhortation, inserted in the Morning and Evening Prayer of the Prayer Book of 1552. Here the choice between Latin and Saxon words is given, the more learned word for the more learned classes, the simpler for the simpler:—

“Dearly beloved brethren, the scripture moveth us in sundry places, to *acknowledge* and *confess* our manifold sins and wickedness, . . . and that we should not *dissemble* nor *cloak* them; . . . yet ought we chiefly so to do, when we *assemble* and *meet together*.”

2. Shakespeare (1564–1616)—*Julius Caesar*:—

“Thus, Brutus, did my master bid me kneel;  
Thus did Mark Antony bid me fall down;  
And, being prostrate, thus he bade me say:  
Brutus is noble, wise, valiant, and honest;  
Caesar was mighty, bold, royal, and loving.”

3. Bacon (1560–1626) — *Friendship*:—

“But little do men perceive what solitude is, and how far it extendeth; for a crowd is not company, and faces are but a gallery of pictures, and talk but a tinkling cymbal, where there is no love. The Latin adage meeteth with it a little, ‘*Magna civitas, magna solitudo.*’”

4. Sir Thomas Browne (1605–1682) — *Urn Burial*:—

“Many have taken voluminous pains to determine the state of the soul upon disunion; but men have been most phantastical in the singular contrivances of their corporal dissolution; whilst the soberest nations have rested in two ways, of simple inhumation and burning.”

5. Milton (1608–1674) — *Lycidas*:—

“For we were nursed upon the selfsame hill;  
Fed the same flock by fountain, shade, and rill;  
Together both, ere the high lawns appeared  
Under the opening eyelids of the morn,  
We drove afield, and both together heard  
What time the gray-fly winds her sultry horn,  
Batt’ning our flocks with the fresh dews of night,  
Oft, till the star that rose, at evening, bright,  
Toward heav’n’s descent had sloped his west’ring wheel.”

*Paradise Lost*:—

“Meanwhile the Son

On his great expedition now appeared,  
Girt with omnipotence, with radiance crowned  
Of Majesty divine, sapience and love  
Immense.”

6. Bunyan (1628–1688) — *Pilgrim’s Progress*:—

“So I saw that Christian went on his way; yet, at the sight of the old man that sat at the mouth of the cave, he could not tell what to think, especially because he spoke to him, though



he could not go after him, saying, 'You will never mend till more of you be burned.'"

7. Addison (1672-1719) — *Spectator*, 1710. (Spoken of by the two writers next quoted, Franklin and Johnson, as a model in the use of pure English): —

"I have observed that a reader seldom peruses a book with pleasure, till he knows whether the writer of it be a black or a fair man, of a mild or choleric disposition, married or a bachelor, with other particularities of the like nature, that conduce very much to the right understanding of an author."

8. Benjamin Franklin (1706-1790) — *Autobiography*: —

"Dr. Bond visited me and gave me an account of the pains he had taken to spread a general good liking to the law, and ascribed much to those endeavours. I had the vanity to ascribe all to my Dialogue. However, not knowing but that he might be in the right, I let him enjoy his opinion, which I take to be generally the best in such cases."

9. Samuel Johnson (1709-1784) — *On "Julius Cæsar"*: —

"Of this tragedy many particular passages deserve regard, and the contention and reconciliation of Brutus and Cassius is universally celebrated; but I have never been strongly agitated in perusing it, and think it somewhat cold and unaffected, compared with some other of Shakespeare's plays; his adherence to the real story, and to the Roman manners, seems to have impeded the natural vigor of his genius."

10. Carlyle (1795-1881) — *Sartor Resartus*, 1833: —

"Between vague, wavering Capability and fixed, indubitable Performance, what a difference! A certain inarticulate Self-consciousness dwells dimly in us; which only our Works can

render articulate and decisively discernible. Our Works are the mirror wherein the spirit first sees its natural lineaments. Hence, too, the folly of that impossible Precept, *Know thyself*; till it be translated into this partially possible one, *Know what thou canst work at.*"

"And then to fancy the fair castles, that stood sheltered in these Mountain hollows; with their green flower lawns, and white dames and damsels, lovely enough; or better still, the straw-roofed cottages, wherein stood many a Mother baking bread, with her children round her."

### 11. Macaulay (1800-1859)—*History of England*:—

"I shall relate how under that settlement, the authority of law and the security of property were found to be compatible with a liberty of discussion and of individual action never before known."

### 12. Emerson (1803-1882)—*Friendship*:—

"We have a great deal more kindness than is ever spoken. Maugre all the selfishness that chills like east winds the world, the whole human family is bathed with an element of love like a fine ether. How many persons we meet in houses, whom we scarcely speak to, whom yet we honor, and who honor us! How many we see in the street, or sit with in church, whom, though silently, we warmly rejoice to be with! Read the language of these wandering eye-beams. The heart knoweth."

## LIVING WRITERS

### 13. Henry James, Jr.—*Niagara*:—

"In the matter of line, it beats Michael Angelo. One may seem at first to say the least, but the careful observer will admit that one says the most, in saying that it *pleases*—pleases even a spectator who was not ashamed to write the other day that he didn't care for cataracts."

14. William Dean Howells—*Venetian Life*:—

“At home it sometimes seems that we are in such haste to live and be done with it we have no time to be polite. Or is it altogether better to be rude? I wish it were not.”

15. Rudyard Kipling—*On India*:—

“There is a want of atmosphere in the painter’s sense. There are no half-truths worth noticing. Men stand out all crude and raw, with nothing to tone them down, and nothing to scale them against. They do their work, and grow to think that there is nothing but their work, and that they are the real pivots on which the administration turns.”

## 16. Richard Watson Gilder:—

“I light the sea and wake the sleeping land,  
My footsteps on the hills make music, and my hand  
Plays like a harper’s on the wind-swept pines.”

## QUESTIONS ON CHAPTER VII

1. Compare the values of Latin and Saxon English.
2. Which gives us the words of home life? Give examples.
3. Compare the words *fatherly* and *paternal*, with reference to origin and use.
4. On what three points depends the choice between Latin and Saxon words?
5. What is the general distinction?
6. In what two ways does the passage from Mr. Spencer suffer, when we have replaced the Latin by Saxon?
7. Explain this loss, in detail.
8. Again, what is lost in changing the given bit of poetry from its Saxon into Latin?
9. How does the proportion of the Latin and Saxon elements vary with the different periods of English writing?

10. How do scientists compare with literary writers in this respect?

11. Study of Specimen Passages.

- (a) How is the English Prayer Book adapted to the learned and the unlearned?
- (b) Look up, in Webster's International Dictionary, the important words of each selection.
- (c) Compare the proportion of Latin and Saxon words in each selection with that in some other selection; either choosing the next in time, or one of a similar style and purpose.
- (d) Where two selections are made from the same author, notice the contrast between them in this proportion of Latin and Saxon, and explain it.

(Much study should be given to these passages, and some of the more marked ones should be followed up, by a week's lessons on the author's characteristic work. If the proportion of Latin and Saxon is expressed numerically, by actual counting of the words, the pupil must guard against thinking the statement accurate or final when the research has necessarily been limited. The results may, however, be accurate enough for general comparison.)

TOPICS IN CONNECTION WITH CHAPTER VII

- I. Robert Louis Stevenson's English.
- II. Comparison of the histories of Motley and Mr. John Fiske, as regards Latin and Saxon words, with study of effect in each.
- III. *Exercise*: An original essay on any topic, written in two versions, one as Latin, the other as Saxon, as possible.

## CHAPTER VIII

### THE ARTIST'S AND THE SCIENTIST'S USE OF WORDS

**Association of Words.** — It has been shown that a word may have two sets of meanings, the physical and the spiritual. In the use of words, there is another double significance which, if well understood, gives a twofold power to language. The two elements of this double significance are, (1) the dictionary definition of a word; (2) the associations of a word.

For instance, *stepmother* has a definite dictionary meaning, quite colorless, representing a legal relationship; but to our minds the word is so highly colored by association that it is difficult not to connect it with the type of stepmother with which we are familiar in the story of Cinderella. And if we wish to explain that a particular second wife is not so unkind to her husband's children, we may say, "She is not a *stepmother* at all!" Here the word is clearly not used in its strict dictionary sense.

In general, we may say that a word brings to our minds —

1. The *essential properties* that always and necessarily belong to the thing.
2. The *accidental attributes* that usually accompany these properties.

The first element is invariable, and so is depended upon by the scientist. The second is variable, resulting from

experience, and so coming home to the feelings and imagination of each man more personally; upon this appeal to the feelings the artist, especially the poet, depends.

As a homely example, the names of the months have an invariable scientific value, as fixed divisions of time; they have also a variable associative value to large classes of people: *March* means bluster, *June* means midsummer sunshine, *November* means Thanksgiving. This associative value a poet uses, when he suggests that the "June of life" had come to a bride; or a story writer, when he puts his story in a setting of a country "June morning." Yet to a New Zealander, *June* suggests the slight frosts of their midwinter, though the name *June* still belongs to the month scientifically.

A still more prosaic example we may find in the days of the week. Scientifically, these names, *Sunday*, *Monday*, mean only the place each day holds in the fixed order of the seven. By association, to one class of people, *Monday* is "Wash day," *Saturday* "Baking day"; to another, *Monday* is "School again," *Saturday* "Holiday"; to another, *Monday* is "Work-again," *Saturday* "Pay-day." These associations have in our minds entirely replaced the associations which named the days; *Saturday* no longer means to anybody *Saturn-Day*.

No one can now speak of Fifth Avenue, New York, without suggesting to people in general something more than the avenue between Fourth and Sixth.

If you say, "He's a clever little chap," there is a humorous affectionateness implied in the word *chap* not to be found in the word *boy* (which is more colorless, and suggests the dictionary definition of a young male human being). Imagination plays upon the words *little*



*chap*, and we think the speaker is fond of children, perhaps has some of his own.

**Value of the Associative Element.** — The management of this associative power in words is of the very greatest importance. It is because associations have somewhat of the variable quality of human experience and human mood, that in the hands of a great artist they can become so subtle and penetrate to so fine issues; for a Shakespeare discerns that which is vital in them, and so speaks to a universal experience, — understanding just how long to count on feeling and fancy, and stimulating without tiring these. He does not simply rely on the word for its full dictionary value, but he leads the thought of the reader to a point where he may see in the word the color needed for the effect desired.

What is called oratory depends for its persuasive power on just this management of the associative value of words. For example, study Antony's speech in *Julius Caesar*. The power of this appeal to the people lies largely in the associations popularly connected with the word *ambitious*. Brutus may have reasoned that Caesar "would be king," thinking of the scientific fact, that this ambition would lead to certain political issues. But Antony, playing upon the popular associations with *ambition*, draws the contrast between the robbery of their money that they would expect from this man of whom Brutus said "he was ambitious," and the public bequests of Caesar's will. Antony arouses the prejudices of the people, then shows how these must fail if directed against Caesar, and, by a subtle move, turns them against Brutus, this time by the associations connected with the phrase "so *honorable* (?) a man"; i.e., he rouses their scorn of a dishonorable friend. Here, evidently, *honorable* is not used merely with diction-

ary value, but by the skill of the orator is made equivalent to *dishonorable*.

In the smaller uses of life, this management of associative values in words is half the battle in situations calling for tact in speech. By understanding this power, one may avoid the petty brutalities of thoughtless speech, and raise what would otherwise be careless, ungoverned talk to the dignity of an Art.

A humorous turn, too, may be given to a disagreeable trait or situation, by the use of a word that has humorous associations. This may be done to bring a sordid fact within the pale of art, as when Du Maurier says, "Oh, happy times of careless impecuniosity!" giving us pathos instead of the blank wretchedness of poverty; or, it may be used in actual life, to brighten dull facts and soften hard ones,—and this art of words may be half the art of living.

The choice between words of about the same meaning often turns on their associative value. This will be seen more fully in the next chapter, on Synonyms.

#### QUESTIONS ON CHAPTER VIII

1. In what does the twofold significance of a word consist?
2. Illustrate by the word *stepmother*.
3. Define the two elements of word suggestions.
4. Illustrate by the names of the months, and of the days of the week.
5. Illustrate how so colorless a word as a mere number (as "Fifth" Avenue) may accumulate associations.
6. What is the associative value of *chap* as compared with *boy*?
7. How does such an artist as Shakespeare make us feel a word's associative value?

8. Illustrate the effectiveness of this in oratory.
9. Explain the use of associations in humorous phrases.
10. Illustrate the dependence of some witticisms upon word associations.
11. What associations (humorous, scornful, poetic) are connected with the following words, governing their use? —

*old maid, kine* (as compared with *cattle*), *sweat, fellow, irrepressible* (rarely used seriously), *animal*.

#### TOPICS IN CONNECTION WITH CHAPTER VIII

- I. Associations of certain words because of which they are used only in poetry.
- II. Change of word for the sake of avoiding unpleasant associations. (Compare the use of the comparative degree to avoid the abruptness of the positive: "It is hard for older men," instead of "It is hard for old men.")
- III. Demoralizing effect of softening phrases for evil conduct.
- IV. Exercise: Illustrate associative values by other words, similar to the names of the months as given. Many simple examples may be drawn from daily life.

## CHAPTER IX

### SYNONYMS

**Meaning.** — If words are enough alike in meaning to be used interchangeably, we may call them Synonyms.

For almost every idea, we have in our language more than one word. To give the idea just the shade we wish for it, we must choose from a group of synonyms the one best word. This choice depends on three points already examined :—

1. Derivation, Latin or Saxon (Chapter VII).
2. The meanings through which the word has passed (Chapter VI).
3. Associations (Chapter VIII).

The choice between Latin and Saxon synonyms has already been discussed. The two points now to be considered are then the Past and the Present of a word. We must know both, before we can use the word intelligently. The two are not always, however, in harmony; when they conflict, present associations must decide our choice.

For example, the word *pretty* had in Middle English the sense *tricky*; this meaning is now quite lost, and the word now means *physically attractive*. *Cunning* meant originally *knowing, skillful*; from this meaning, two others have been adopted by good usage, *tricky* (the original meaning of *pretty*) and *winsome*. The purist that rejects

the second meaning should logically reject the first, as also the present use of *pretty*.

As a rule, however, the derivation is a better guide to present usage than in that case.

For example, *adore*, *dote on*.

To say one "adores" kittens is at once shown to be a false use of the word, when we know that the Latin *adorare* meant *to pray to*; the present usage follows this derivation, and the word is properly kept for the most sacred associations. *To dote on* kittens is the fitting expression, for the original meaning of the word implies an innocent but *trivial* fondness, such as is seen in the stronger word, *dotage*.

We have, then,—to review this point,—for almost every word we use, the choice among a group of synonyms; and in choosing, we must consider: 1. What each word means by derivation; 2. Whether the present associations uphold the derivative distinctions.

On these two principles, let us examine some groups of synonyms:—

**Affable, accessible, courteous, civil, benign.** *Affable* means by derivation *to-be-spoken-to*. This derivative meaning governs our use of the word, for we do not properly apply it to men in general, but to persons of rank, who grant such approach as a privilege. A man of high position is affable when he gives us an access to him not our due. We may say that he is *accessible*; but this word means *to-be-reached*, and has a special suitability to a mountain, or an island, in the *physical* sense of *reaching*. *Courteous* is of the *court*, while *civil* is of the *city*. *Civil* means simply with the corners rubbed off by contact with men,—with manners *formed* to suit the *formal* life of a town. So we may say that a servant is *civil*, because his manner is formed to his office; but we say of a gentleman that he is *courteous* to a lady.

*Benign* meant originally *well-born*, and is used of the kindness and condescension from the higher to the lower, associated with nobility. In this group, we have found present association almost exactly determined by derivation.

**Awful, fearful, dreadful, terrible, horrible.** In this group, the ending *-ful* marks the first three as Saxon, the ending *-ible*, the others as Latin. The suffixes may be dropped, for our purpose, and the nouns that call for discrimination are *awe*, *fear*, *dread*, *terror*, *horror*. The original meaning of *awe* was *choking*. *Fear* was first used of the *peril of travel*. *Terror* meant *trembling*; *horror*, a *bristling of the hair*. These derivations, while they do not accurately define our present usage, give it invaluable color. *Awe* may be felt in the presence of what is vast, whether good or evil, while we use *horror* only of evil; so we "choke" when reading of a magnanimous deed, while our "hair bristles" only when there is an element of threatened evil. *Dread* used to have a graver sense, as we find it used in religious literature; the ordinary present idea of it is simply of a strong personal fear, as a child's "dread of the dark." While we usually associate *fear* with evil, there is the Biblical use of it in the sense of reverence and worship, as in the sentence, "They hated knowledge and did not choose the fear of the Lord." *Fear* has the widest range of all five words, being applied to things large or small. *Terror* is an extreme degree of fear; one may have a *fear* of getting his feet wet, but he has a *terror* of the consequences of some grave crime.

**Love, like, enjoy, incline, pleased, content, satisfied.** The fitting use of the word *love* is determined by association. If we are to keep it for the higher attachments, we must not vulgarize it; the word is cheapened at once when we "love" potatoes. To *like* is found in Middle English as an impersonal, *liketh*, = it is like or suitable for; this suitableness is still the prominent idea; one *likes* what *fits* his taste. To *enjoy* is to *joy in*, and expresses a livelier feeling than mere liking, — a more positive



pleasure. To *incline to* is to *lean to*, and has an idea of comparison in it; one seems to stand between two things, and to lean away from one thing toward the other. To *please* is allied, in its Latin original, with the word to *appease* (as an enemy or an offended divinity); this may give us the special sense of it as a condescension, as a person is usually "pleased" with an inferior. To be *content* is from a Latin word meaning to *hold together*, and suggests that what a man has corresponds to what he wishes, or that he holds together and restrains his desires. To be *satisfied* also means to *have enough*; a man is said to be *content* if he has voluntarily limited his desires to his condition; he is *satisfied* if he has not been obliged so to check his desires, but has had them fully met.

**Invent, discover.** To *invent* is to *come upon* in thought; to *discover* is to *uncover, reveal*. The distinction is that a thing *discovered* existed before the discovery: as "to *discover* America"; to *invent* is used of a thing or combination first existent or "hit upon" in our minds; as "to *invent* a new machine."

**Leisure, idleness.** *Leisure* and *idleness* both mean free, unemployed time; but *leisure* is used of time not exacted by a regular employment or business; while *idleness* means actually doing nothing (from a Saxon word meaning *empty*). So a business man may write a book in his *leisure* hours, but these hours could not be called *idle*.

**Lease, hire.** To *lease*, from a French word, *laisser*, is used of the person to whom a property belongs. To *hire* (from the Saxon) is used of the person to whom the property is let for a season.

**Custom, habit.** *Habit* (Latin *habeo*, to have) is that which is held or retained, acquired by long custom. *Custom* (French *coutume*, cf. Latin *consuetus*, used) is an established practice either of a man or of a community. It is thus a more general word than *habit*, and has a more definite meaning. We speak of any common vagary of a child, such as sucking the thumb, as a *habit*; while there are American and European *customs*.

**Enough, sufficient.** One of the distinctions between these words is that already spoken of, as the difference between the dignified, colder Latin and the warm, homely Saxon. *Sufficient* (Latin, *sufficiens* = putting under, supplying, i.e., meeting our wants) means what is adequate to needs. *Enough* means what gives us the feeling of gratified wish, = *plenty*.

**Hinder, prevent.** *Hinder* (from Anglo-Saxon, to keep back) means to block, obstruct. *Prevent* (Latin *praevenio*, to go before, anticipate) means to get ahead of, and is oftener used in a good sense than *hinder*. We *prevent* disease by forethought; we *hinder* progress.

**Character, reputation.** *Character* (from the Greek) means that which marks or distinguishes, and covers the essential qualities of a man. *Reputation* (Latin *puto*, to think) means what is thought of him, and may be a true sign of character or otherwise.

**Vice, crime.** These are both from the Latin (*vitium*, a blemish; *crimen*, a crime). They both mean wrongdoing, but *vice* refers to personal habit which cannot be touched by human law, until some outward evil act, or *crime*, is committed.

**Artist, artisan.** These are from the same Latin word (*ars*, art); *artist* is used of a worker in the fine arts, — music, painting, poetry; an *artisan* is a mechanical laborer.

**Certain, sure.** *Certain* (Latin *certus*) means *decreed, established*; *sure* (Latin *securus*) means *safe*. *Certain* is used more of the mind, and *sure* of the feelings. You may be *certain* of a fact, but *sure* of a friend.

**Allow, permit.** *Allow* (from the French) and *permit* (Latin *permitto*) both mean to give leave. *Permit* may be used of impersonal agents ("my health does not permit," "time permits"); *allow* should be used only of persons.

**Empty, vacant.** *Empty* (from the Saxon) means actually containing nothing; *vacant* means deprived of an occupant. A furnished house may be *vacant*, but cannot be *empty*.

**Kill, murder.** To *kill* means simply to take life. *Murder*

means the wrongful taking of human life; any other use of the word is metaphorical.

**Hope, expect.** To *expect* is to *look for* something — whether good or evil — with confidence that it will come. To *hope* is to wish ardently that a thing may come, feeling partially sure of it. We may *expect* a calamity, but we *hope* for even what seems unattainable if it is desirable.

**Knowledge, wisdom.** These are Saxon words, of simple meaning. *Knowledge* is of the mind principally, and means *information*. *Wisdom* is of the life and experience, and means *ripeness of character*.

**Convince, persuade.** To *convince* (Latin *convinco*, to conquer) is to triumph in an argument, to overcome another's reasoning. To *persuade* is to sway a man's feeling and will, specially with reference to action. One *convinces* a man that he is in the wrong, in order to *persuade* him to change.

**There are no Absolute Synonyms.** — It is the tendency of a language to let no two words stand in it side by side with precisely the same meaning; and it is a scholar's duty to see to it that these distinctions are well founded, based on the history of the words. There are instances, however, in which words have come into English from different languages, with no real distinction in their original meanings. In such a case, an arbitrary distinction soon arises. For example, *sympathy* and *compassion* are exactly parallel words, one from the Greek, the other from the Latin, — both meaning, by derivation, *with-feeling*, *fellow-feeling*. But a distinction has grown up which permits *sympathy* to keep its earliest meaning, applicable to either joy or sorrow; while *compassion* is used in the later sense of *fellow-suffering*, *pity*. On the other hand, *passion* is used of a great emotion, whether of love or of anger; while *pathos* is kept for sorrow.

**Value of these Distinctions.** — However these distinctions arise, it is the mark of a trained artist to use them not as limitations, but as opportunities. By fine shading in words, a writer is enabled to convey the finer effects of feeling, the finer shades of thought, and if his choice of words seems at first to be narrowed by the fact that in a large group of synonyms there is really *only one* that fits his meaning, the force and beauty of that one right word is just so much heightened.

Let us now study some passages that show well-chosen words:—

1. From Lowell's *Harvard Commemoration Ode*:—

“Long as man's hope insatiate can discern  
Or only guess some more inspiring goal.”

The three words here that seem chosen with particular art are *insatiate*, *discern*, *guess*. *Insatiate*, because it is so sympathetic with hope; *insatiable* would have stated boldly that the hope would never be satisfied; while *insatiate* (which is really *un-sated*) has the more subtle idea of *not yet* satisfied, and allows one to look on into the future. *Discern* and *guess* are well chosen, because they bring into vivid contrast the two faculties, reason and imagination, of both of which Hope avails herself; to *discern* is to *separate between*, and implies the most accurate and painstaking mental process; to *guess* is to loose the fancy from all bonds of reason. Some goals can be *discerned*, grasped by logic; toward such Hope presses rationally; others can only be *guessed* by freest fancy or aspiration; toward such Hope presses irrationally. How much more he has said about the eagerness, the greed, of Hope, than could have been said in three other words.

2. From Matthew Arnold's *Sonnet on Shakespeare* :—

“Self-schooled, self-scanned, self-honored, self-secure.”

These words are evidently chosen with care ; let us see just how.

What the author means to emphasize is that Shakespeare stands alone in his generation and above its standards and its sympathy. He—

“walked on earth unguessed at,”

as the mountain hides his head in clouds, and—

“Spares but the cloudy border of his base  
To the foiled searching of Mortality.”

If none other schooled him, he schooled himself ; if none scanned him, he scanned himself ; for honor and security he depended upon himself.

Doubtless the words *self-schooled*, *self-scanned*, were chosen partly for the alliterative effect ; but how, in meaning, do they compete with their synonyms ? Clearly, much would be lost by not keeping the *self* in the four words. As to the participles, *schooled* means *trained*, *disciplined* ; in such hands as Matthew Arnold's, *schooled* recalls the original Greek word, which meant *leisure*, and suggests, not the technical training of our schools, but the calmer, more pervasive education which belongs, not to a course, but to life. It is a better word here than *disciplined*, because *discipline* is a prose word,—both in sound and in association, too clumsy for poetry.

*Scanned* means *scrutinized* ; but it has the advantage of being better suited to verse ; and it has not the suggestion of looking for a flaw that seems to go with *scrutinize* ; the derivation of *scan* (from Latin *scandere*, to climb) seems to

give the idea of *going over by degrees*, and so, thoroughly, not hastily.

*Honored* has a number of synonyms, — *praised, respected, revered, esteemed*; but of the group *honored* is the word particularly associated with the rewards of literary greatness. *Self-praised, self-esteemed*, have also associations of *self-glorification*; and *self-respecting* is a decidedly prosaic word.

*Secure* means *safe* (without care). He could not say *self-safe*, and *self-saved* would mean *self-rescued*. *Self-guarded* or *self-protected* would suggest aggressive effort, while *self-secure* gives just the right impression of a calm self-poise, carrying out the figure of the mountain. So it appears that we could not change one of these words without marring the effect.

3. An example from Shakespeare, — *Macbeth*: —

“the king-becoming graces,  
As justice, verity, temperance, stableness,  
Bounty, perseverance, mercy, lowliness,  
Devotion, patience, courage, fortitude, —”

We can soon see that this passage is ruined by the substitution of less artistically chosen synonyms; for instance, —

the sovereign-like virtues,  
Equity, truthfulness, moderation, constancy,  
Generosity, persistence, pity, humility,  
Faithfulness, resignation, bravery, endurance.

Here it is not so much that the words taken separately are inferior for their purpose, as that the harmony of the whole is gone. Shakespeare has the art of so grouping words that, as in a piece of mosaic, the impression is of a whole, not of a sequence or list. In this passage, the



effect of the simplicity and broad humanity which he calls king-becoming, rather than an artificial condescension toward his subjects, is given by the whole as a whole, though it is especially marked by the simpler words,—*bounty* for *generosity*, *stability* for *constancy*. The general difference between his group of words and ours is hinted at by his first general term, *graces*—a more *spontaneous* word than *virtues*.

In this passage from *Macbeth*, the choice of words depends, of course, somewhat upon the verse meter; and in prose, our choice will be partly governed by the rhythm of words and word sequences.

Before taking up the subject of rhythm as affecting the selection of words, let us look at two important advantages to be gained by care in distinguishing synonyms: 1. As a basis for Argument; 2. As a method of Persuasion.

**Choice of Words as a Basis for Argument.**—Carlyle often condenses the whole force of an argument into the distinction between two synonyms, and this distinction he almost always bases upon the derivation of the words.

“A man,” he says, “can do without Happiness, and instead thereof find Blessedness. Why? Because Happiness depends on *hap*, and man cannot depend upon a *per-haps*! He *must* be able to do without this; but what is there to take its place? Ah! he may have *Blessedness*, which word—even if we do not accept the derivation from ‘Blood’ with the idea of sacrifice—has always something of a religious meaning, and suggests the *steadfastness* of its source, which is—not ‘hap’ but *God*.” This meaning he emphasizes further on,—“Love not Pleasure, love God; this is the Everlasting Yea.”

We have just seen an instance of Matthew Arnold’s

choice of words in a sonnet, — short, pithy words, as was fit for sonnet form ; words that carried the impression of calm majesty, as was fitting for his subject, Shakespeare. Let us now see how, in prose, he uses the same care in his choice of words, making his whole argument turn on phrasing that exactly suits his meaning, and repeating these phrases over and over with an insistence too severe for a commonplace writer, who would need a variety of synonyms to give variety to his style. For, as in matters of architecture or of dress, so severe a simplicity is very trying and must be carried out with perfect art.

In his essay *On Translating Homer* he says that Homer has four qualities never to be lost sight of by a translator ; that he is eminently rapid ; eminently plain and direct in style ; eminently plain and direct in ideas ; eminently noble. These words the great critic turns over and over, in the pages that follow, wringing out of them their utmost of descriptive power, showing that it is for want of the understanding of these simple qualities that this or the other translator has wholly or partially failed, — till we are driven to the conclusion that these and no other words explain such failures of the past and possibilities for the future.

**Choice of Words as a Method of Persuasion.** — To the orator, the proper choice of words is of the utmost importance, for on it to a large extent depends his power of persuading and swaying his audience. As an example of an orator who could hit upon the right word for bringing his audience to his side, we may take Disraeli. Once, after a cutting speech from Lord Salisbury, he took the sting out of it and turned the laugh upon his opponent by remarking, “The noble lord’s invective possesses vigor, but it has one defect, — it lacks

*finish!*" The word *finish* is so cool, so neat, so calmly judicial, that in point and delicacy no one of its synonyms — *grace*, *polish*, *ease*, *elegance* — can match it. It has also the other suggestion of an *end*.

It will be seen from this short chapter that in daily speech we may gain or lose much, in proportion to our regard for the proper distinctions of synonyms. In the most trivial talk, Discriminate! Do not say that a girl, a cheese, a dance, a sky, a story, a sermon, a day, are "lovely." The girl may be lovely; the cheese is *excellent*; the dance was *delightful*; the sky, *beautiful*; the story, *entertaining*; the sermon, *remarkably good*; the day, *fine*.

Do not, above all, use words with no regard whatever for their meaning, in such a phrase as "I like her *awfully* well."

The habit of using words intelligently is of twofold value, as a means and an end: 1. a means of training the mind for scholarly thought on any subject, and for well-defined thought in practical life; 2. an end, in improving the tone of general conversation and letter writing.

#### QUESTIONS ON CHAPTER IX

1. What is meant by *synonyms*?
2. On what two considerations does the choice of synonyms depend?
3. How, in other words, is our use of a word governed by its Past and Present?
4. Comment on the history of the words *cunning* and *pretty*.
5. Discuss the synonyms *affable*, *accessible*, *courteous*, *civil*, *benign*, and write sentences showing difference in use and meaning.
6. Use as above, *awful*, *fearful*, *dreadful*, *terrible*, *horrible*.

7. To love, like, enjoy, incline to, be pleased with, be content with, be satisfied with.

8. Invent, discover.

16. Artist, artisan.

9. Leisure, idleness.

17. Certain, sure.

10. Lease, hire.

18. Allow, permit.

11. Custom, habit.

19. Empty, vacant.

12. Enough, sufficient.

20. Kill, murder.

13. Hinder, prevent.

21. Propose, purpose.

14. Character, reputation.

22. Hope, expect.

15. Vice, crime.

23. Knowledge, wisdom.

24. Convince, persuade.

25. What is meant by an arbitrary distinction between synonyms, as between *sympathy* and *compassion*?

26. What may a word artist gain from a careful discrimination between synonyms?

27. "Long as man's hope insatiate can discern  
Or only guess some more inspiring goal."

Point out the niceties of word selection in this passage. (Other words than those specially noted in the text should be taken up here.)

28. Discuss the verse,—

"Self-schooled, self-scanned, self-honored, self-secure."

29. In the passage from *Macbeth*, look up all derivations and synonyms, and discuss in detail.

30. What two particular advantages to the writer or speaker are to be gained by careful distinguishing of synonyms?

31. What general advantages, for the daily purposes of life?

## TOPICS

Distinction of synonyms for the purposes of Art, Argument, Persuasion, Study, Conversation, and Letter Writing.

## CHAPTER X

### RHYTHM

**Prose Accent.** — Prose has been said to be to verse what walking is to dancing ; that is, while the measure of prose is not marked by a regular recurrence of the accent or beat, there should be a rhythmical movement, giving to it a grace of its own.

In English verse there is less regularity than in classic verse. As Sidney Lanier says in his *Science of English Verse*, though each measure between two accents, like a bar of music, has an equal time, this time may be distributed over any number of syllables, provided the number is not too great for easy movement. The usual number of syllables in an English foot is two or three. These varieties of foot are named thus : —

- Trochee: two syllables, with an accent on the first, as  
*lóve-ly*.
- Iambus: two syllables, with an accent on the second, as  
*a-fár*.
- Dactyl: three syllables, with an accent on the first, as  
*tén-der-ly*.
- Amphibrach: three syllables, with an accent on the second, as  
*in spríng time* (rare).
- Anapest: three syllables, with an accent on the third, as  
*in the líght*.

Three syllables may be substituted for two (like a triplet of eighth-notes for one quarter, in music), or two for one, provided the accent and the general time are not disturbed; or the accent may be shifted, for a special effect, as is done in music when the middle of the bar receives the accent by syncopation.

**Recurrence of Unaccented Syllables.**—It is rare, however, either in verse or in prose, to have more than two unaccented syllables follow each other. So natural is this habit to the English tongue, that it is almost impossible to get people to say, *cóntumely*, *hóspitable*. The tendency is to divide more evenly, — *contúmely*, *hospítable*; or to give a secondary accent, — *mátrimöny*, *cústomäry*. A certain class of words is thus cut out of poetical use, unless the poem is very irregular in form, or a humorous effect is aimed at. It is difficult to fit into regular verse form such words as *cómbatable*, *disinterestedly*, without interfering with both accent and time. By the use of secondary accent, however, in such words as readily admit it, long words may be used in a perfectly metrical verse; as in Poe's

“tín-tin-ab-u-lá-tion of the bélls.”

This four-time verse is rare in English. The reason for its rarity may be the prejudice spoken of above, against three consecutive unaccented syllables.

This prejudice holds in prose as in verse. It is an important principle that for rhythmical prose, we must avoid the fault of too great regularity of accent (*sing-song* in prose, because not proper to prose as it is to verse), and the opposite fault of too great irregularity (for to that extent, the same laws of rhythm govern both prose and verse). In other words, the accent should occur usually



at a distance not greater than three syllables, though the three must be varied with one and two.

**Recurrence of Accented Syllables.**—There is also a prejudice against more than two consecutive accents. Two accented syllables or, in some cases, three, may be thrown together for special effects, as for the emphasis of broken rhythm, or for imitation of a pause in feeling; for a break or a pause will be made, equal in time to the value of an unaccented syllable between the *two* accents. For instance, Carlyle throws the *emphasis* of pause on these adjectives:—

“one húge <sup>^</sup> déad <sup>^</sup> stéam-engine.”

For a study of the requirements of rhythmical prose, see how—other things equal—we naturally put names together in a firm name. It is smoother to say *Túit and Mórrison* than *Mórrison and Túit*, because in the former the accents are better arranged; in the latter, there are three unaccented syllables between the accented extremes, and the syllables *son* and *and* are not easily pronounced together quickly enough to take the place of one. Again we may put in or leave out *and* for the purposes of rhythm; the *Shépley Fórd Company* needs no *and*, but the *Smíth Fórd Cómpany* sounds better with an unaccented syllable inserted to break the two accents,—the *Smíth and Fórd Cómpany*. These effects, as pleasing to the popular ear, and as an aid to memory, have a practical business value, e.g., in the titles of books.

This natural desire for rhythm, even in prose, enters into the choice of synonyms and arrangement of words.

In this respect, let us now analyze the words and word sequences of some descriptive prose from a story of Stevenson's:—

"The sea, it is true, was smooth like glass: even the Roost was but a seam on that wide mirror, and the Merry Men no more than caps of foam; but to my eye and ear, so long familiar with these places, the sea also seemed to lie uneasily; a sound of it, like a long sigh, mounted to me where I stood; and, quiet as it was, the Roost itself appeared to be revolving mischief. For I ought to say that all we dwellers in these parts attributed, if not prescience, at least a quality of warning, to that strange and dangerous creature of the tides."

Study particularly the effect of the syllables, —

"a lóng sîgh, móunted,"

with the imitative pause demanded as for the time of an unaccented syllable between—

"a long (-er) sigh (-ing), mounted."

Now examine, with regard to rhythm, the closing sentence of Dr. R. S. Storrs's Oration at the opening of the East River Bridge:—

"Surely we should not go from this hour, which marks a new era in the history of these cities, and which points to their future indefinite expansion, without the purpose in each of us that, so far forth as in us lies, with their increase in numbers, wealth, equipment, shall also proceed with equal step their progress in whatever is noblest and best in public and private life; that all which sets humanity forward shall come in them to ampler endowment, more renowned exhibition; so that, linked together, as hereafter they must be, and seeing the purple deepening in their robes of power, they may be always increasingly conscious of fulfilled obligation to the nation and to God; may make the land, at whose magnificent gateway they stand, their constant debtor, and may contribute their mighty part toward that ultimate perfect human society for

which the seer could find no image so meet or so majestic as that of a city, coming down from above, its stones laid with fair colors, its foundations with sapphires, its windows of agates, its gates of carbuncles, and all its borders of pleasant stones, with the sovereign promise resplendent above it:—

‘And great shall be the peace of thy children.’”

The rhythm of this is more artificial than that of Stevenson; but of its kind, it is almost perfect. The smoothness can easily be seen to depend on the words and on their sequence in about equal proportion.

“With the sóvereign prómise respléndent abóve it” reads like a verse from a poem based on the regular foot, two unaccented syllables followed by an accented; it is saved from being too regular for prose by the irregularity of the following phrase; if this read, “Ánd great is the peace of thy children,” there would be an unpleasantly sing-song sound to the whole; so that, to break this, the three successive unaccented syllables are welcome.

Now the rhythm of the phrase is very beautiful. If it had been written, “With the majestic promise shining over it,” the loss of effectiveness would have been due quite as much to the lack of rhythm as to anything in the meaning or associations of the words.

As to sequence, take the phrase “in númera, wéalth, eqúipment.” How much poorer it is if we say, “in eqúipment, wéalth, númera.” In the original phrase, the three words roll smoothly together to give us just the desired effect of combined resources.

But rhythm does not always mean smoothness. This would be fatal to a passage in which sharp contrast or emphasis was desired; abruptness may be so managed as to have a fine rhythm of its own; for example,—

"Be no longer a Chaos. Produce! Produce! Were it but the pitifulest infinitesimal fraction of a Product, produce it!"

Here the swing of the sentence, as well as the meaning of it, throws in the four unaccented little syllables—"were it but the"; then comes out with emphasis on "*pitifulest infinitesimal*," and jerks out the crisis of stress on "*fraction*." The unusual number of unaccented syllables between *-pit-* and *-tes-*—six of them—gives an effect of a torrent of words sweeping one on to the climax. Rough as is this rhythm, it is not lawless or the effect of chance. To make one little change—*most pitiful* for *pitifulest*—would spoil it.

It is said that the natural expression of strong feeling is always rhythmical; like the rhythm of the unrestrained winds in a great storm—not the smooth rhythm of peacefully lapping waves.

Addison says, in one of the *Spectator* papers, that the sounds of English words are less "tunable and sonorous" than those of other languages,— "like string music, short and transient, sounds which rise and perish upon a single touch," while those of other languages are "like the notes of wind instruments, sweet and swelling, and lengthened out into variety of modulation."

The inconvenience of short words for lengthened sound is at once felt in calling to a person. We use the longer form of a name, "*Bes-sie!*" rather than "*Bess*," prolonging the latter syllable to be heard at a distance. A monosyllable has not much "carrying" power. Southerners often say, "*O Mary!*" allowing the long sound of the call to rest on the vowel *O*. So, too, we say, "*Hurry up!*" when, for *meaning*, "*Hurry!*" would do as well.

When we read of Fox saying, "If I had a son I should

insist on his frequently writing English verses, because that sort of composition forces one to consider very carefully the exact meaning of words," we can go farther and say that the necessities of rhythmical prose also force upon one the exact consideration of synonyms: and that we shall be masters of words only when we can balance the claims of their derivative meaning, their associations, and their metrical value.

It is more clearly understood than it used to be, that this choosing and using of words is not a superficial but a vital and inextricable part of *thought*, even of *character*. So largely is a man's vocabulary the result of his life and development, that his language is, as Buffon said, "of the man." So also is the language of a nation the expression of the character and genius of that people.

#### QUESTIONS ON CHAPTER X

1. Is there anything in prose corresponding to meter in verse?
2. What are the recognized varieties of foot in English verse?
3. What two general laws govern the frequency of accents in both prose and verse?
4. Give an example of the application of these laws to the wording of a firm name.
5. Analyze the passage from Stevenson, with reference to accents.
6. The same, in the sentence from Dr. Storrs.
7. Can a rough emphasis be rhythmical?
8. What was Addison's remark about the English language, with reference to rhythm?
9. Illustrate the necessity of rhythm in calling to any one.
10. What did Fox say of the bearing of verse writing upon the choice and use of words?

## TOPICS IN CONNECTION WITH CHAPTER X

- I. A study of Sidney Lanier's theory, that "Prose is an irregular variety of verse." (For advanced students, this would amply repay two weeks' work at this point).
- II. Rhythm illustrated in Emerson's *Essays*.
- III. In Ruskin's *Sesame and Lilies*, first lecture.
- IV. Carlyle's contrasts of smoothness and roughness.
- V. The sing-song quality of parts of Edwin Arnold's *Light of Asia*.



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